

# MASTERING **THE TWISTER**

JIU JITSU FOR MIXED MARTIAL ARTS COMPETITION



# **EDDIE BRAVO**

*with Erich Krauss & Glen Cordoza*

*"Back in the early 90s when the Brazilians ruled On The Mat, an American showed up to the US Open in Santa Cruz, CA and went on a submission spree using a technique no Brazilian had ever seen before. After that event, Eddie Bravo and the twister went on to become legends."*

-Scott Nelson, 

*"I always learn somthing new every time I train with Eddie Bravo. He taught me how to go from the rear naked choke to the twister and then back to the rear naked choke. I use the technique all of the time. I owe a lot of my success in jiu-jitsu to Eddie, and I can't thank him enough."*

-Matt Horwich, MMA fighter

*"They say it's good to think outside of the box. Eddie's techniques aren't only out of the box, they're out of this world! The techniques in this book can definitely take your game to the next level."*

Dean Lister, MMA fighter

*"Hey fucko, I had a great quote for you, but I got high and forgot . . . Oh yeah, listen here. Although I'm currently a spectator, I know what I'm talking about when it comes to jiu-jitsu. Trust me, there is nothing out there like Eddie Bravo's style of grappling. It cuts off the fat so all you get is 100% pure jiu-jitsu protein. Don't be like most jiu-jitsu practitioners and end up with the other guy's balls in your face. Study Eddie's system and keep your opponent guessing. You won't be sorry."*

-Joey Karate

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10 TH PLANET JIU JITSU

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Jiu-Jitsu for Mixed Martial Arts Competition



photo by Rick Horne

# EDDIE BRAVO

with Erich Krauss & Glen Cordoza

Photography by Eric Hendrikx

Victory Belt Publishing  
California

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# THE TWISTER



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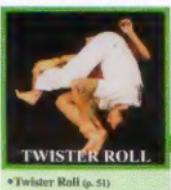
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First Published in 2007 by Victory Belt Publishing.

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ISBN 10: 0-9777315-5-3

ISBN 13: 978-0-9777315-5-8

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Victorybelt.com web design, Orion Star with Diablovalleydesign.com.

Printed in Hong Kong

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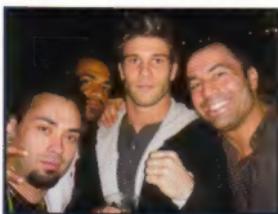
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# FOREWORD

by JASON CHAMBERS



*Eddie, Rhassan from Days of Our Lives,  
Jason Chambers from Human Weapon,  
and Joe Rogan.*

When I was asked to write the foreword for Eddie's book, I thought it would be simple. After all, it's just my buddy Eddie, right? I figured I could just jot down a few words about what a cool guy, great friend, and awesome jiu-jitsu instructor he is. Wham-bam-finished. (Kind of reminiscent of Eddie's love life from what I hear . . . but that's a different book.)

However, the more I thought about it, the more I realized how complex and, quite frankly, odd Eddie is. Here's a guy that looks like the love child of Ozzy Osbourne and Juan Gonzalez (the drive-thru clerk at my local Del Taco, who by the way just got promoted to manager . . . good job, Juan . . . good job). Here's a guy I've seen wearing mascara in more pictures than Marilyn Manson. To put it simply, he's one unique individual.

And thank God. If it wasn't for Eddie's "unique" views on everything, including Brazilian jiu-jitsu, I could have ended up writing a foreword for my Tai Chi instructor's book. Thank God Eddie had the innovation and foresight to create the best grappling system in the world.

Now let's talk about how I was introduced to Eddie. It was 2003, and I had just moved to LA. Needing to get back into BJJ class, I made a few calls and eventually found Eddie Bravo (the SOB even has a cool name). I wasn't quite sure what to expect when I first walked into his class. I was still training for MMA fights, and like many practitioners, I was getting sick of wearing a gi. I felt like it was a slow and, in some situations, unrealistic training tool. After all, I couldn't exactly wear a gi in an MMA fight. It seemed to make perfect

sense to want to train without a gi, but at that time most jiu-jitsu schools only offered one or two days a week of no-gi classes. And instead of focusing on principles that were fully adapted to MMA, the classes focused on gi techniques that translated loosely to no-gi. As an MMA fighter, it didn't seem like attending those classes would send me down the path I needed.

Over the years, I had watched the top BJJ guys competing in MMA go from having a devastating guard to a "let's just minimize the damage from down here" guard. This included guys like Murilo Bustamante, Allan Goes, Rodrigo Nogueira, and even Royce Gracie. They were among the top grapplers in the world, but they were no longer as threatening as they once were in MMA competition. To say the least, a dramatic shift had occurred. At one point, the Brazilians were universally considered the gods of MMA, but just like the fall of Rome, their dynasty looked as if it was doomed, soon to be a thing of the past. Jiu-jitsu was simply not as menacing as it had been during the early years of MMA.

Why not? Arm bars are just arm bars, right? A triangle choke is a triangle choke? Well, yes and no. Learning how to set up an arm bar using a gi is different than learning how to set up an arm bar without using a gi. It's different because in no-gi grappling and MMA competition neither fighter wears a uniform, which means they lose all of those "handles" to latch onto. Sweat also becomes a major factor. If you constantly attend classes that teach gi techniques loosely adapted to MMA, you could find yourself in a bit of trouble, as

evidenced by many of the top-level BJJ guys currently fighting.

The condition of the guard had become "code-red" critical. I'm blessed to have trained with some great instructors over the years, namely Renzo Gracie, who has his fingerprints all over my game, but I felt a lot of BJJ guys continued to ignore the problems of the current guard tactics being used in MMA. Everyone on their back had begun to lay and pray, and it simply wasn't working out for them. Then I began training with Eddie. Like many jiu-jitsu practitioners he too had seen the problems. The difference was he had decided to do something to remedy them.

Say hello to the "rubber guard."

The first time I was introduced to this insane-looking guard, I was skeptical. However, all doubt vanished the moment I found myself in Eddie's guard. Not since I had met Rickson Gracie at a seminar back in 1994 had I felt that threatened. I believe that all grapplers have a "danger meter" in their heads. While rolling, we know when we are safe and when we need to start working to keep that limb or remain conscious. When rolling with Eddie, that danger meter was buzzing like a submarine going into DIVE-DIVE-DIVE mode. Never was I so happy to get tapped. Not only did his game change the way I train, it changed the way I view MMA in general. Working with him proved to be the biggest turning point in my twelve-year BJJ career.

Eddie took jiu-jitsu and made it "unique" again. He was doing things no one else was doing. He took the basic submission moves that everyone learns, and then he created new, innovative, and better ways of getting them—ways that are designed specifically for MMA and no-gi grappling.

It's all about percentages. No one move works a 100 percent of the time. As Eddie likes to say, if one move worked all of the time, then we wouldn't need any other techniques in our jiu-jitsu arsenal. The truth of the matter is that the success rate of many techniques is quite low, but the idea of the rubber guard is to help make those percentages skyrocket. The same goes for twister side control. Instead of utilizing the old school way of attacking, which leaves enough space to fly a 747 through, Eddie designed and, more importantly, refined techniques, making them unbelievably tight. He understood that space is the enemy of the grappler.

Either you need to have your opponent far away or so close you smother him. And no system of grappling smothers your opponent more than the one Eddie designed.

The techniques that Eddie shares with his students and in this book are revolutionary. If you are a beginner and this is your first book, consider yourself lucky. You have no "bad habits" to unlearn, and six months training Eddie's techniques will jump you three years in front of your local BJJ school. If you're a seasoned pro, you're going to appreciate Eddie's game even more because it will fill in the gaps. Look at guys like Aoki, Dean Lister, and even BJ Penn. They are all serious studs in the game, and each of them uses some form of the rubber guard.

I have been all over the world and seen a million different martial arts styles, and in my opinion, the ones that are the most successful constantly change and evolve. After all, it's only natural. We as humans evolve; why shouldn't our martial arts?

That's one thing that has always impressed me about Eddie. In addition to being innovative, he is also open to new ideas. If someone during class makes a suggestion on how to make a technique better, instead of shooting that idea down, Eddie will stop class, try to figure it out, and if it proves useful, adopt it into his system. As you can probably guess by looking at the names of some of the techniques in this book, he has no problem giving credit where credit is due. For all the praise he garners, he remains one of the most humble guys I know.

In closing, I'd like to say that Eddie not only has a funny, witty, and entertaining way of teaching, but he also teaches techniques that are more useful and practical than anything I've ever seen. A great combo indeed. But after all, Eddie is really just a cool guy, great friend, and awesome jiu-jitsu instructor.

# ACKNOWLEDGMENTS



*When I was one, my biological father apparently liked to screw with me by sticking me in a shopping cart and pretending to roll me down a hill.*

I want to give a gigantic thank-you to everyone who has had faith in the 10th Planet system, especially Joe Rogan. If it weren't for your unbelievable support, I wouldn't be where I am today. I'd like to thank all at Victory Belt Publishing, including Erich Krauss, Glen Cordoza, and Eric Hendrikx—you guys fucking rule! And what can I say about my instructor Jean Jacques Machado—I owe you everything!

I've got to thank Joey "Coco" Diaz for believing in me, and I can't thank Dana White, Lorenzo Fertitta, and Frank Fertitta enough for all those spectacular weekends around the world.

A massive thank-you goes out to everyone who has attended my seminars worldwide, especially Dee at Absolute Jiu-Jitsu in Bristol, Tennessee. I've got to give it up to Alex Matsis (dioxippus) for crushing my haters on the net, and I want to thank all the open-minded MMA fighters who utilize my system in competition, especially Shinya Aoki, Dean Lister, Matt Horwich, and Ed Hardy.

I owe a ton to Larry at Naturespurest.com, Ed at Sinisterbrand.com, the Tapout crew, MMA.tv, Jeff Sherwood at Sherdog.com, Scotty at Onthermat.com, Jake at Budovideos.com, Al Borda at Skin Industries, Ed Clay at Nashville MMA Training Center, Howard Liu at Howard Combat Kimonos, and all the jiu-jitsu/MMA journalists who've interviewed me, especially Scott Ross for the *High Times* interview.

And most of all, a tremendous and undying thank-you goes out to all my Nibiru warriors in Hollywood, California, including Scott Epstein, Conor Heun, Christian Palencia, Gunnar Stride, Jason Chambers, Gerald Strebendt, Edwin Grubbs, Shigeki Matsuda,

Denny Prokopos, Jerome Basilio, Tony Diaz, and Sean Bollinger for waiving the 10th Planet flag in the world of MMA.

Last, but certainly not least, and for the first time to my fans publicly, I want to thank God for the wonderful life I have been blessed with. Not the Jesus God or the Allah God or that Joe Smith dude from Mormonism, rather the higher dimension of infinite intelligence some call the universe. You see, I was totally down for the baby Jesus God at an early age. I grew up in the East LA of the OC, Santa Ana, which was dominated mostly by Catholic Mexicans. I was into Jesus big time, and getting to heaven was my main goal. I hated my life as a child so much that I even attempted to commit suicide. I tried to overdose on a bottle of vitamins at eight years of age. Turns out Theragran M isn't toxic at all. I just fell asleep and woke up hours later with glowing skin. I desperately wanted to escape my living hell and get to that eternally peaceful place up in the clouds.

How did I go from a suicidal hardcore Catholic to a satanic atheist to a confused truth-seeking agnostic to this indefinable lover of life and the universe? It's a very long story, so skip this section if you're itching to twist someone at this moment—this is gonna take a while.

## *My mom and her babies' dadies*

Let me start by providing some info on my family. I have two siblings—an older half brother, Jr., and a younger half sister, Marlene. They have the same father, Alfonso Bravo, and I'm stuck in the middle

with a different father, Pedro Cano. Confused? Let me explain . . .

My mom was the second oldest of nine siblings and the wildest of the bunch. At fifteen she would sneak out of the house for nights of dancing and crazy times, and at seventeen she started dating a guy named Alfonso Bravo. My mom's parents hated Alfonso because he was a bona fide dick who didn't hesitate to beat on my mom if she got out of line. My grandpa didn't want Alfonso anywhere near the house, but my mom continued to go on dates with him. Eventually she got pregnant, married Alfonso, moved in with him, and had a baby boy, Alfonso Jr.

The situation didn't work out so well for her. After a short stint doing her best to make the marriage work, my mother divorced Alfonso, gathered up Jr. and his toys, and moved back in with her parents. Instead of sitting around the house sulking, she would frequently escape the OC with friends by driving an hour to downtown LA, which in the '60s had a booming Mexican party scene. She had always dreamed of being a famous singer and absolutely loved Mexican music, something I have always found excruciating to listen to. While going off in downtown LA, she met my biological father, Pedro Cano, in a club. He was a truck driver by day and a promoter responsible for bringing Mexican bands into the clubs by night. My mother found him intoxicating, even though he was thirty-five years old.

But my father wasn't just thirteen years older than my mother—he was also married with five kids. He promised my mom that he would divorce his wife; she just had to be patient. But apparently his wife was reluctant because, like most old-school Mexicans, she thought divorce was a sin. Despite the fact that he was still married, my mother and Jr. left the OC and moved into an apartment close to downtown LA that my father paid for. In an attempt to live up to his promise and get a divorce, my father told his wife all about the affair he was having with my mother. He would tell his entire family, even his fucking kids, that he was going to see her, and then leave them for days. How crazy is that? And when my mother got pregnant with me, he even told his family about that. The day I was born, he said to his wife, "Aren't you gonna congratulate me? I have a new son!"



*The only family shot in existence that includes my biological father.*



*Playing the only tune I knew at three years of age—the theme song to the Pink Panther.*

My father was a whole different kind of dick than my mom's ex-husband, but the weird thing was that my father and my grandpa got along great. My dad had mad charisma and he was a crazy player, just like my grandpa had been back in the day. They hung out together, drank together, and played cards all night sometimes. Even though my father had a wife and kids and was thirteen years older than my mother, my grandpa couldn't have liked him more!

The divorce never materialized, and deep down I don't think my father ever really wanted it. I think he actually liked having a family of five and my mom on the side. He was nice to my mom, and even super cool to her son from her previous marriage, but my mom finally gave up on him when I was three. She moved back into my grandparent's house in the OC, this time with two children, Jr. and me.

My grandparents gave me a little more love than my brother because I was spawned from the charming Pedro Cano rather than the evil Alfonso Bravo, and between the ages of three and five, my life was downright wonderful. My grandparents were still having kids while my mother was having my half brother and me, and they had produced two daughters, Alice and Patty, both of whom were between my brother and me in age. They certainly didn't feel like aunts; they were more like sisters or cousins. We got along great, and to this day we still reminisce about the ridiculous trouble we used to get into. Like getting caught trying on grandma's pantyhose completely

naked or when I got drunk taking a swig of vodka thinking it was 7-Up.

Between my mother and my aunts, music filled the house. Alice and Patty were into funky, hardcore dance music like Zapp, Cameo, and Rick James, and it wasn't uncommon for us to be shaking our asses all Saturday afternoon in the garage. Under their influence, I purchased my first record at four years of age. It was a 45 single of KC and the Sunshine Band's "That's the Way I Like It." For some reason the song blew me away as a child...but just for the record, I can't stand it now. Disco sucks.

It seemed like my childhood would forever be filled with joy, but then when I was five my mother decided to give Alfonso Bravo, my older brother's biological father, another chance. FUCK! At first he would pick my mother up at the house for dates. He would always give me these evil, silent glances. To him, I was a constant reminder that his wife had had sex with another man. Although he never said a word to me, I could feel his hate through those sinister stares. It was the calm before the storm.

Nowadays, I don't blame him for the hate he felt for me. I realize that he was just living off his instincts and not really questioning why he felt the way he did. Like most people, his emotions controlled his actions. It was natural for him to want me dead, just like it's natural for a lion to kill cubs that aren't his. It's a left-over biological impulse that long ago was very important for the survival of our species. He was basically a slave to his ego—a caveman-type existence many people haven't yet moved beyond. But nonetheless, as a kid I was far from being an expert in "human evolution," which caused me to get programmed with crazy deep issues.

Matters worsened when Alfonso "The Impaler" got my mother pregnant again. She wasn't totally sure if she should let him completely back into her life because she could sense the negativity he felt for me, and I think she subconsciously feared for my safety. But they were in love, and what else was she gonna do? Meet someone else who was cool with a woman with three kids from two different fathers?

As soon as Marlene was born, my mother made the decision to give Alfonso another chance and the whole family moved into a modest house in an OK part of the worst city in Orange County—Santa Ana. It's the East

LA of the OC. However, my stepfather was the best Porsche mechanic in the area, and two shops ended up bidding for his services. The winner paid him \$2,000 a week, which was great back in the '70s. We were fine financially, but as a family we were broke in a whole bunch of other ways.

My stepfather somehow convinced my mother that the family needed at least a couple of "pure" family days a year, so on both my brother's and sister's birthday, I would get left at home with a babysitter while the "real family" went and did their thing. I didn't mind so much because one time when my stepfather took the "pure" family to an Angel's game for my brother's birthday, they left me with a hot fourteen-year-old babysitter. Even though I was only eight, she gave me a big boner. Well, it looked big to me anyway.

The babysitter ended up molesting me, but I was very willing. Although our clothes never came off, we dry-humped each other until I got "tired." At eight, I didn't know what orgasms were; I just thought that after you rubbed on your little prick for a while, it got really good and then all of a sudden you lost your energy and got "tired." I remember telling a friend once, "Wouldn't it be great if you never got tired when you played with yourself?"

"That would be rad!" he answered.

Anyway, I got molested and loved it. I even tried to convince my mom to hire her again, but she never did. It led to my longest dry spell to date.

My last name officially got changed to Bravo so that my mom wouldn't have to explain why her middle son had a different last name, but despite this fact, my stepfather never called me son, and I never called him dad. I hated my new last name, absolutely despised it. I wanted to change my name back to Cano, but my mother wouldn't have it. If someone called for my stepfather on the phone, I would just say, "Hey, hey, HEY!" until he came and picked it up. I never called him by his first name—he was just "hey" to me.

Although my stepfather rarely ever beat me without also beating my brother, he always put a little more hip rotation into my beatings. I remember one time when my brother got caught stealing NFL team pencils from a department store. I waited outside the store for them to let him go, not realizing that my father had already picked him up. When I discovered he was already gone, I ran home to find my brother in the middle of

an insane beating. My stepfather had stripped off my brother's shirt and was whipping him like a slave with a belt, leaving scars that would embarrass the hell out of my brother for weeks in gym class. The instant my father saw that I had walked in on the torture scene, he paused and gave me a wicked stare and a demonic smile. He was literally licking his chops. As he started to walk toward me, my mother jumped between us and begged him to let her do the beating. She had never had the courage to protect me before, but her instincts kicked in on that particular occasion. She knew that if my stepfather laid into me, I would most likely end up retarded and in a wheelchair.

My stepfather would also play sick little games with me. He cooked fish with onions and tomatoes all the freaking time, a dish Mexicans call *ceviche*. He knew I couldn't bite into an onion without gagging, so he'd make me eat *ceviche* and then laugh as I ran into the bathroom to puke.

"I've never heard of a Mexican who couldn't eat onions," he would say, making it seem as though I was faking it to get attention. He found it very amusing, as did my brother. Even though my father beat my brother just like he beat me, they were blood and would often gang up on me and laugh their asses off as I was forced a dish riddled with onions.

I love my brother to death now, and we had some classic childhood moments, but some of the shit he made me do while growing up added to the issues my stepfather carved out. For instance, during summer vacation when he and I were at home alone, he would make me his slave. There were no remote controls back then, and my brother would sit on the couch wrapped up in covers like some Mexican king while I sat next to the TV to serve as his human remote control.

"Change it, OK, wait . . . alright, change it. Change it. Change it. Wait . . . OK, change it."

At bedtime, he would make me stand by the light switch until he was all cozy and covered up perfectly in bed, and then and only then would I be allowed to turn off the light. If I disobeyed, he would punch me in the shoulder. Sometimes it was five punches; sometimes it was ten. It all depended on what I did. If I farted, I would get at least ten.

In addition to the physical abuse, my brother would often embarrass me in front of the neighborhood kids, sometimes to tears, by talking shit about my biological

father. I really didn't have much in the way of defense; after all, his father was in his life and mine wasn't. The stuff he pulled seems like Little Rascal shit to me now, but damn if there weren't times as a kid when I thought the whole world was caving in on me. I remember frequently crying myself to sleep at night, promising to one day kill him.

During that period of my life, I never missed school. I had perfect attendance for years. School was the only place I didn't feel powerless. I would wake up as early as possible, and while my brother was still lagging in bed, I would be heading out the front door. However, sometimes I would get caught all alone at the breakfast table with my stepfather. As I ate my cereal, he would stop eating and stare at me with a sinister smile. I would just look down and continue eating, occasionally peering up to see if he was still staring at me. He always was. When I finished my cereal and got up to put my bowl in the kitchen, he would quickly get up and block the doorway. He would just stand there, staring at me with my bowl in my hands. I would have to walk out the front door, around the house, and in through the back door just to put my bowl in the sink. That's when he would chuckle and resume eating his breakfast.

There was no freedom when my stepfather was home. My brother and I got to hang out with the neighborhood kids a little while after school, but once my stepfather arrived from work, we had to be home with all our chores complete. He was the master, and whatever he commanded us to do, we did without question. He was like a Mexican Hitler. I know it's healthy for kids to have some responsibilities around the house, no doubt, but he didn't give a fuck about instilling some discipline in us to better our lives. He looked at us as dirt-cheap labor and treated us like slaves. Every time the neighborhood kids walked by our house while my brother and I were doing yard work, they would sing the song from the movie *Carwash*. You know, the one about working your fingers to the bone.

I had terrible nightmares during this time of my life, leading me to piss my bed until I was eight. It was always the same dream. I'd be watching TV with my family one minute, and then the next minute I would be all alone in the same room. When I got up and looked out the window, I'd see my mom, my brother, and my



*My first Communion with my uncle Pete.*

sister running down the street trying to get away from me. I would be locked in the house with this invisible, evil force. I couldn't see it, but it was around every corner. At this point, the dream would get so intense I'd piss all over myself.

My mom was very ashamed that her young man was still wetting the bed, and she would hang my pee-stained sheets outside so all the neighborhood kids could see. I guess she thought that the humiliation I felt would somehow cure me. When that didn't work, she took a different approach. She saw an ad in the paper for a product that claimed to fix bed wetters. I had to sleep on a rubber mat lined with electrical metal strips. The electrical strips were connected to a bright lamp and loud bell that went off as soon as the pee hit the metal. After a week I no longer pissed myself, but the contraption did nothing to make my nightmares vanish.

It was around this time that I just wanted to get this existence over with and go to heaven. I was hardcore into the Catholic Church. I went to catechism

class enthusiastically for my First Communion, I had become an altar boy, and I prayed hard every fucking day. I was totally down for the baby Jesus and the whole heaven thing. And no, my priest didn't molest me. It's not that he didn't try; he just had weak game. He asked my best friend Matt and me if we wanted to get ice cream after church. We said, "Hell yes! Ice cream fucking rules!" But Matt's aunt came along with us to cock block.

I would even make deals with God. I would pray for things like a weekend at my grandparents' house, and in return I would promise Him that I wouldn't masturbate for two weeks. I was such a horny prick-rubbing boy that I would rarely keep my end of the bargain, leading to guilt and long-winded prayers for forgiveness. When I would go to church for confession, I was so embarrassed about confession to the priest that I had masturbated, I would practice saying all my sins really fast, squeezing the part about me "playing with myself" between sins so the priest wouldn't notice. It was like I became a professional auctioneer, saying, "I cheated on a test, I lied to my mother, I fought with my brother, I played with myself, I stole a candy bar, I said bad words," all in one breathe. Getting to heaven wasn't easy, but I had to keep trying.

#### *The Seed of Rock Stardom*

Ironically, just as I was getting really into Jesus and doing whatever it took to reach heaven, I also began to discover my true calling here on earth—rock and roll.

Like most neighborhoods in Santa Ana, California, mine was comprised of nearly all Mexicans. What made my neighborhood unique was that most of the kids were into hard rock and classic rock. Even my wicked stepfather was a hardcore stoner who had mostly classic rock albums in his collection, including records by Led Zeppelin, The Beatles, Supertramp, Fleetwood Mac, and Jimmy Hendrix.

Every kid on the block had a favorite band that they claimed and rooted for like a pro football team. Eric claimed Rush. Onorio claimed Def Leppard. Erachio claimed The Police. My brother claimed Van Halen. And my best friend growing up, Matt, and I claimed KISS.

At first I wasn't so sure about KISS. It was 1978, and they were fucking HUGE all around the world, but

critics and hardcore rock 'n' rollers hated them because of their over-the-top commercialism and unbelievable bubblegum marketing. Everyone talked mad shit about the band, including my stepfather. I remember one day at school a kid asking me if I was going to watch the NBC movie of the week called "KISS Meets the Phantom of the Park," which was airing that night. I had never listened to any of their music before, and all I'd heard was negative things about the band. I figured they had to suck.

"Fuck no!" I said. "I'm not into that stupid band."

However, that night my brother and I were both huddled around the television at eight o'clock. We were as excited as hell to see what all the hype was about. Looking back, I felt the same as I did moments before watching my first porno. A part of me expected to get let down, but that wasn't the case.

When I saw KISS perform "Rock and Roll All Night," my little eight-year-old brain almost exploded. I was completely blown away. They were larger-than-life, comicbook superheroes with dynamic individual personalities. And they just so happened to rock the fuck out, too. All their songs were about standing up for yourself and living life to its fullest potential. At eight, I needed to hear that shit. By the time the

program was over, I knew that I had to form a band so someday I could become a rock star like the members of KISS. That evening a seed was planted, and it never stopped growing.

For a while I refused to buy anything but KISS records. A part of my stubbornness had to do with the fact that their lyrics ruled my soul, and the other part had to do with the fact that I only got an allowance of two dollars per week, which was given to me by my grandparents. With KISS already having about ten albums out when I became their biggest fan, I had some serious catching up to do.

Despite my building interest in music, things were still going piss poor with the ol' family. By the time I was ten and my brother fourteen, we'd do just about anything if it got us out of the house, such as joining the boy scouts. On one Sunday evening when Jr. and me were walking through the front gate of our house after a scout camping trip, we noticed mom standing at the front door with her face beat down and her hair all frazzled.

"What happened mom?" I asked.

As it turned out, my stepfather wanted a reason to leave his family, and that reason turned out to be that my mother hadn't had breakfast ready for him earlier that morning. He had dragged her outside by the hair, ready to dish out some punishment, but he ended up letting her go when my mom's brother, who lived next door, pulled out his shotgun and demanded that he leave immediately. That's just what my stepfather did, for good. He didn't take anything with him, and he never came back to get any of his stuff. That day he walked out of all our lives for good.

My brother and I looked at our mom with compassion and sympathy, and we hugged her like there was no tomorrow.

"Is he coming back?" I asked.

"No, he's not coming back this time," she said. "He's gone for good, and I want him gone for good. That fucking asshole!"

We told our mother that we were very sorry this happened, but when my brother and I got into our room, we started jumping up and down on our beds as though they were trampolines. We felt so fucking alive! We knew from that moment on, our lives would be filled with adventure. It was the dawning of a new age.



*Unofficial president of the KISS Army until the day I die.*

There was no way our mother would be able to control us. She was now charged with raising three kids on a job that paid \$150 a week. She had to take any overtime she could get, which meant she was gone early and returned late. I didn't care that we were now dirt poor; it wasn't like my stepfather had ever bought me anything anyways. All that mattered to me was my newly acquired freedom.

As my days filled up with mischief and adventure, I broke down life like Helio broke down Japanese jiu-jitsu, and my ten-year-old mind started to evolve. When I discovered that "Jewish" meant another religion, I was floored. I had no clue that there was more than one religion; I had thought everyone was Catholic. I'd heard of Jehovah's Witnesses and Protestants, and I had been a little confused as to what the hell those words meant, but 99 percent of everyone I knew was Catholic. So when I found out that there was a whole shit load of religions, I thought to myself, *Which one is right? Who gets to go to heaven? How do we know which religion is telling the truth? If there was a God, it wouldn't be this confusing. If there really was a God, there would only be one religion, right? Wait a minute! Everyone is full of shit here!* I became an atheist immediately.

I talked it over with my best friend, Matt, and he agreed. There was no God. His mom was a single parent too, and she enrolled him in Catholic school to try and fix him. Although it didn't work, it did keep us apart during school hours. However, we made up for the separation in a big way after school let out. With the wholesome path behind us, we became little troublemaking, wannabe rock stars.

We formed a band called The Bikers when I was eleven, thinking it ultra-cool to roll our BMX bikes out onto the nonexistent stage. I sang and beat on real cardboard boxes with carved-up tree branches. Matt played a shitty, thirty-dollar acoustic guitar. We even wrote several songs, but the only one I can remember is called, "Out of My Mind." It went like this: (verse): *I met you at a party, you're looking so sexy, I thought you were a hooker, cuz you asked for 20 bucks.* (chorus): *I was out of my mind, out of my mind, my mind, yeah!* Classic, right? I was only eleven for Christ sakes.

We set up a gig in Matt's backyard and his aunt helped us by baking cookies and mixing up the Kool-Aid. We even made food coupons for anyone buying



*Matt and me at thirteen, jamming in his garage at the beginning of *Execute*. Although we didn't have any songs and had no clue how to play the instruments, we were so pumped about forming the band we decided to have a photo shoot and pretend we were rock gods. Notice Matt's right arm—it's wrapped up with a BMX crotch-protector pad decorated with a cool lightning bolt. Gene Simmons didn't have shit on us.*

tickets to our show in advance. We were pumped and couldn't wait to perform in front of our families and friends. Well, no one showed up to the gig, leaving us devastated and completely humiliated by the neighborhood kids. We were the joke of the street for a while, and we broke up. I decided the best course of action was to temporarily give up on my rock star dreams and instead focus on my other love, football.

For a couple of years in my early teens, I actually thought I had what it took to be a football star. After all, I had played Junior All-American Pee-Wee Football one year and did quite well. At that age everyone is about the same size, and I played middle linebacker as well as defensive lineman. I kicked so much ass I got the team ball at the end of the year. I even practiced throwing the football with my left hand so I would be the first quarterback superstar to throw with both hands. I thought it would revolutionize quarterbacking—boy was I an idiot.

I was so convinced that I had what it took to make it in the big league, when the now defunct USFL was formed to compete against the NFL, I thought to myself, *Way cool, now I have more options to pick from. I'll just go with whoever pays me the most. I'm a business man.* Crazy, I know.

When I entered middle school in the sixth grade, I was so fucking shocked that I didn't make the football team. I felt like a loser when my friends found out,

but I justified matters by telling myself, *It's only flag football, and that's for fags. I'm gonna show everyone my talent when I get to high school and get to play tackle football. I'll show them!*

The sixth grade was not a good year for me at all. Not only were my dreams shattered when I got cut from the football team, but I also learned that in my middle school you had to claim a gang to avoid getting fucked with. I didn't dress all gang-banged out, so the kids at school thought I was a wannabe white boy. I wore OP shirts and Lightning Bolt pants with checkered Vans.

"Youzz Mezzikin, why youzz trying to be white?" Steve Calhoun ridiculed me once.

It didn't help that my Aunt Patty, who was in the eighth grade at the time, was super popular. I quickly became known as "ultra-popular Patty's nephew, the wannabe white boy." The spotlight was shining as bright as hell on me. Toward the end of that dreaded first year of middle school, I was actually taken behind the gym by a bunch of seventh grader dudes who were gonna beat me down, but thankfully they decided at the last minute to let me go. It was the straw that broke the camel's back. I was Audi 5 muthafucking thousand! The next year, I transferred myself to Williard, a white middle school clear across town.

My mom was so busy working to scrape up enough money to feed us, she had nothing to do with my transfer. I just told her, "Mom, I'm going to a better school this year. It's all white and no one is gonna fuck with me anymore." She was like, "Sounds good to me." I actually signed all the paper work and everything. That way if I ever needed to ditch school, I could sign my own absent notice.

I had high hopes for my new school, but from day one it proved to be a complete disaster. Everyone in the seventh grade had already made their friends in the sixth grade and established their cliques. No one would talk to me. I went from being a little too popular at one school, to being a gold-medalist loser in another. It wasn't so bad when in class—after all, you're supposed to keep your head down in your work—but it was absolute torture at lunch and recess.

At the start of the year, I'd just sit there by myself. The only friend I had was Lee Mayes, a kid I'd known since the first grade. He was a total rocker who had long hair and smoked weed. Even though I didn't

smoke weed at the time, I looked up to him because of his cool-ass persona and attitude. I hung with him whenever he was around, but that wasn't very often. He was just like Jeff Spicoli from the movie *Fast Times at Ridgemont High* in that he seldom came to school. When he was a no-show, I resorted to sitting in a stall in the restroom during lunch to avoid the humiliation of sitting out in the open all by my lonesome. I was the Rickson Gracie of losers.

I figured my salvation would be to make the football team, but I ended up getting cut immediately. I was slow as fuck! Again I told myself that flag football was for pussies. *Wait until they see me play in high school with pads and a helmet*, I told myself. *Everyone is gonna suck my mother fucking dick!* I was still confident that I would one day play for the pros, but that did little to remove the humiliation I felt at not making the team. I ended up telling my neighborhood friends that I had made the team as a second-string quarterback, but then got cut for getting into a fight with one of the other players. At this point, I was the number one loser on the planet. I was the LeBron James of losers.

But in my neighborhood after school it was different. Without my stepfather around, I ran wild on the streets with my real friends. Stealing candy bars from the local market, spying on neighborhood wives and sisters, trespassing into peoples' backyards to steal fruit. It was a crazy-ass street. It was like a Mexican rocker gang of boys that always played street football, basketball, baseball, and got into mad trouble.

One of our favorite things to do was get all camoed up, fill backpacks with lemons, climb up into trees, and pelt passing cars. We called it "bombing." We would get a huge thrill off hiding in trees while pissed-off people were looking for us. Sometimes we would get chased, but we would practice our getaways through the backyards of our neighborhood so we never got caught. We called that "jumping fences." Matt would often show up to my house at night, and when I opened the door, he would say, "Wanna go bombing? Wanna go jump fences?" That was my life.

Even though we went to different schools, Matt was still my best friend. A part of our closeness had to do with the fact that we were the exact same age, and part of it had to do with the fact that we were the only two KISS fanatics on the block. Although we

were four years younger than most of the others in the group, we had no problem keeping up in the trouble department.

Some of our mischief was pretty intricate. In order to quench our addiction to both Defender and Ms. Pac-Man, Matt and I would sneak into the church near closing time and hide under the benches. When the place cleared out and the usher locked the doors, we'd emerge from under the benches with heavy-duty screwdrivers and pry open the steel collection boxes next to the candles and statues. We'd take a few dollars and then go play video games all night. But the thing about quenching your addiction is that the addiction usually gets worse. When the few bucks we pulled out of the collection boxes didn't meet our video game needs, our deviousness grew, and we decided to pull an *Oceans II*-style scheme.

At twelve years old, both Matt and I became altar boys again. Our mothers couldn't have been more proud—they thought we were gonna have some mad connections in heaven at the rate we were going—but our motives had nothing to do with trying to get into heaven and everything to do with getting backstage access to the church. After all, that was where the real money was kept.

After being picture-perfect altar boys during Mass, we would go backstage, pretend to leave through the back door, and then hide in the closets where all the altar boys kept their robes. The instant we heard the priest leave, we'd go to the collection plates and steal more money than we had ever seen, which usually turned out to be like fifteen bucks. Our greed was what did us in. Matt and I had Sean Sherk work ethic when it came to our scheme.

Well, with us going to church every single day, the priest started to notice the missing money. One day while we were hiding in the closet, the priest didn't leave like normal. Instead, he started nosing around, opening all the closets containing the altar boy robes. He opened each door, one by one, looking behind all the robes. His footsteps got closer and closer, and my heart began to beat like a hardcore crystal meth techno song. When he finally pulled open the door to the closet we were hiding in, I thought I would die.

"Boo!" I shouted, and then turned to Matt. "We got him! We got him!"

I was thinking on my feet, and in hindsight, it was a pretty damn good cover. We ran past him like two cockroaches on crack and disappeared out the back door.

In the ol' neighborhood, life was exciting and adventurous. Even though poverty hit hard after Alfonso Bravo beat my mom down and got the hell out of Dodge, the freedom far outweighed the financial struggles. But despite the victory on the home front, matters at school continued to worsen, especially after Lee Mayes, my only friend, got kicked out for fighting. Well, he didn't really do any of the fighting. He just got his ass thoroughly kicked by Donovan Mauga, the meanest guy in school. He was half Samoan, half white, and a 100 percent yoked. He mounted Lee in front of the whole school and rained down punches like Pat Smith on Scott Morris. He was fighting MMA-style and didn't even know it.

Apparently, Lee had flirted with a girl Donovan liked, Angel Bade. She was one of the only two girls in the entire school who had big boobs. Denise Rosen was the other, but Angel's were definitely the biggest, easily double Ds.

After the fight, Lee's eyes were blown the fuck up like Arturo Gatti. I remember talking to him later in the day. He had on aviator sunglasses to try to hide the damage, but they couldn't mask the massive welts Donovan had tattooed on his face. We said our good-byes, and then depression swept over me. With my only friend gone, I metamorphosed into an even bigger loser. The only thing I had to look forward to was summer vacation, which was just a few months away. I figured I would bide my time in solitude and just try to hang on.

It would have gone down that way if Nicole Anaya hadn't popped into my life. We fell in love in drama class, and she immediately became my girlfriend. I was dumfounded. Not only was she a cheerleader, but she was also one of the most popular girls in school. Everything about her was absolutely perfect, except for one small thing. She happened to be Donovan's ex-girlfriend. I know what you're probably thinking right now—what the hell was I doing messing with a former squeeze of Donovan, the guy who had made my only school friend look like Mitch Green after Mike Tyson jacked him in that liquor store? I don't know, I guess

I thought he was over Nicole. I mean, he beat the shit out of Lee for Angel, so I thought he wouldn't mind.

Well, he did mind. I guess it hurt his reputation for his previous girlfriend to be going out with such a loser. Nobody could believe it. Overnight I went from being a dork no one noticed to being the dork going out with Nicole Anaya. All around the halls you could hear the talk.

"Dude! You'll never guess who Nicole Anaya is going out with! NEVER!"

"Who?"

"That one dude, Edgar Bravo!"

"You're fucking kidding me?"

"No, dude. It's true."

"That loner dude?"

"I know, I know. What the fuck is up with that?"

It was the top story for a couple of weeks. Kids constantly informed me that Donovan was gonna kick my ass the next time he ran into me. I was like, *Oh fuck! I'm dead!* Although I was sooooo terrified, I didn't let Nicole know that I was dying inside. I was in love, and there was no way I would let her go, even if it meant ending up in the hospital. As a result, I went to school every day wondering if it was the day I would finally get crushed.

I didn't have Donovan in any classes, which allowed me to avoid him for a spell. Then a few weeks after all the drama began, I finally ran into him. I had just finished taking a piss in the restroom, and Donovan and his buddy Jamie walked in. Instinct told me to run out the door like I had just mugged an old lady with big calves, but I decided to stop halfway out the door and come back in to get this shit over with. Tired of living in fear, I stood in front of the mirror and started combing my hair, waiting for the ambulance.

Thankfully, they finished taking their pisses and walked out. I was totally shocked. It wasn't until later that I discovered that Donovan's new girlfriend, Angel, was mad that he was so protective of his former girl. She told him that if he touched me, she would leave him. Angel Bade, the girl with the biggest boobies in the seventh grade, saved my ass in a big way. I made it to summer with no broken bones, and Nicole and I fell deeper in love.

When I rolled into the eighth grade, I had lost my loser tag thanks to my relationship, and I figured that things were taking a turn for the better. Again I

tried out for football, and again I failed to make the team. *Hmmm...* The thought that I might not have what it took occurred to me, but I quickly pushed that negativity away. It was the same as the previous year and the one before that—I told myself I would shine once I got to the big league where tackling was legal. I didn't spend much time thinking about it because I had Nicole on my mind 24/7.

While waiting for my day on the field, I dove more into music. My bother purchased me *Screaming for Vengeance* by Judas Priest for Christmas that year, breaking my KISS-only-streak. I figured I might as well start diversifying, and I got heavily into Motley Crue, Iron Maiden, Ozzy Osbourne, Queensryche, Wasp, Scorpions, and others. I became a true metal head, and at thirteen Matt and I contemplated putting together another band called Tight Action, which came from the lyrics of the Motley Crue song, "Piece of Your Action." We thought it was an awesome name for a band for a while there, but now it sounds like a name for a homo band. Regardless, we were starting to get the rock star bug big time. We figured that all we had to do to make it huge was write one good song. After all, Queensryche had blown up on just one song, "Queen of the Reich," so why couldn't we do the same. However, I made it very clear to Matt that football had to come first. I would be playing in high school the following year, so music would have to take the backseat.

While toying around more and more with music, I read in a magazine that a Canadian band called Exciter was supposedly the "heaviest band around." I thought to myself, *Heavier than Iron Maiden?* Impossible. *Heavier than Motley Crue?* Hell no. But I had to find out for sure, so I went down to the record store and purchased their album, which was called *Violence and Force*. The first time I played it, I wanted to smash it on the ground. I had never heard metal played so fast and so heavy and so evil. I thought it sounded like shit. I planned on riding my bike to the record store the very next day to return this garbage, but I decided to hear it one more time before I left, and this time I really felt it. All of a sudden I loved everything about it. The ferocity, the brutality, the speed. It magically entered my soul and took over. Exciter became my new favorite band, and speed metal became my new way of life.

I got into Slayer, Anthrax, and Metallica. The song "Creeping Death" completely blew my head off, and it still does today. I wanted more darkness and more evil, so I drove deeper into the depths of hell and found myself hooked on German thrash bands like Kreator, Sodom, and Destruction. For a while, I actually thought Satan was cool. I thought the best topic for a song was killing a priest, and slowly I turned into that grungy, long-haired kid that always wears evil concert shirts and a denim jacket. You could say I had a stoner persona, and most of my classmates thought I was a total stoner, but my drug of choice was thrash metal mixed with a four-pack of wine coolers. I only smoked weed maybe once a year, and I hated it when I did because it made me paranoid.

Despite my newfound path of demonic warship, football remained my number one priority. At fourteen years of age, I walked onto the high school field ready to show everyone my "amazing" skills. Unfortunately, it didn't take long for my dreams to shatter. The first-string wide receiver I played behind was the star of the team. He was twice as fast as me and would often run back-punts and kickoffs for touchdowns, even when he fumbled the catch. He was amazing, and the head coach never took him out of the game.

To make matters worse, he wasn't the only stud on the team. Most of the starting freshman players that year ended up being stars on the varsity football team the very next year. While they were all breaking stats and scoring touchdowns, I acquired the nickname Farlap, after the slowest racehorse of all time, and became master and lord of the bench. Watching all the games from the sidelines, it didn't take long for me to come to grips with my physical limitation and realize why Mexicans don't get to play in the NFL.

After a few weeks, I decided that I would settle for just one moment of glory, and in one game it looked as though I just might get that wish fulfilled. We had a 45-0 lead at halftime, and the coaches decided to let all the backups start in the second half. I couldn't believe it. Not only was I going to start on offense, but I was also going to start on defense. Finally I was going to get to play.

I was so fucking thrilled I could hardly contain myself, but on the opening kick off, the player on the opposite team who caught the ball got stuck hard. It was as if he got run over by an eighteen-wheeler, just

like in *Freddy Got Fingered*. He braced himself as he went back, and his arm snapped.

I couldn't wait for him to get carted off the field so I could show everyone my skills. *C'mon dude! Get the fuck up! Shit! What the fuck is taking so long? Get up! Get the fuck up!*

It ended up taking an hour for the ambulance to get there, and by the time the paramedics wheeled the guy off the field, the opposing team decided to forfeit the rest of the game. It absolutely crushed me, and I took it as a glaring sign to let my football dreams perish.

I attempted to fulfill my needs for athletic superstardom by joining the wrestling team. The previous year, in middle school, I had wrestled during PE class, so I figured I would do just fine. As it turned out, wrestling in high school is a little different than wrestling in middle school. I couldn't handle all the crazy, intense training, and I concluded that music was the only way to go for me. Fuck sports—I was going to rock the fuck out!

Immediately I started to grow my hair out, and I formed a speed metal band with Matt called Execrare. I had always wanted to play guitar, but because everyone in the neighborhood already had a guitar, I decided to break down and purchase a drum set. After all, you can't have everyone in a band playing guitar. But despite us having all the right instruments, we ended up sounding like a terrible version of Slayer. And when I say terrible, I mean terrible. But, hey, what can you expect out of a group of fourteen-year-olds? We barely even knew how to play our instruments.

At the time I thought Execrare rocked, and to take the band to the next level, I befriended the most metal dude in my high school and asked him if he wanted to sing for the band. His name was John Hudson, and he said yes. For me, it was a clear sign we would make it. John's older brother had been taking him to Hollywood, which was just an hour north of the OC, since he was nine years old. That's where all the great metal clubs were, such as The Roxy, The Whiskey, and Gassary's. John had seen all the monster bands before they blew up—Poison, Wasp, and Motley Crue, just to name a few. It gave me mad respect for him. Hell, he even wore makeup to school. The funny thing about John was he was like a chameleon. One day he would be punk, the next day he would be goth, and the next day he would be a glam metal dude. I have



*This is a photo of Matt, me, John, and Guillermo in Execrate. At this point we didn't have a bass player, and for a while I considered keeping it that way. I thought bass guitar was the reason metal bands sounded like shit live. Plus, the only guy in our neighborhood who played bass, a kid named Willy, had a shitty, negative attitude.*



*I was an idiot for thinking that bass guitar ruined speed metal bands when playing live, and eventually I buckled and brought Willy into the band. This is a photo of Willy the dickhead, Guillermo, me, Matt, and John.*



*Execrate photo shoot.*



*My first backyard party playing drums in Resistance.*

to admit it was rather weird, but I didn't give a shit. We became way cool. He even got me into the whole goth scene, and soon I was listening to The Sisters of Mercy, Nine Inch Nails, and Rosetta Stone. I figured if there was anyone who could lift Execrate to stardom, it was John.

The problem was that in a couple of years I began to grow out of the whole satanic element, which was all we focused upon in our songs. In addition, all the band members were my best friends, and none of them were as dedicated as I was. Truly desiring superstardom, I left Execrate and started a speed metal band with my new music partner and guitarist, James Watson.

I had met James through an ad in the *Recycler*, and the first time I went to his house, I was shocked to discover that he was black. Back then there were only one or two guys in our entire metal community that were black, but damn, we hit it off right away. He was funny as hell, we were into the same obscure bands, and since he had moved out from Little Rock, Arkansas, to pursue his musical dreams, I knew he had plenty of dedication. To top it off, he was a total atheist. It was a perfect match.

We called ourselves Resistance, and although we were still a speed metal band, we dropped Satan from our songs and focused more on government corruption and antireligion-type stuff. Lucifer was played the hell out by 1987, and you could say I was showing the first signs of maturing musically. I quickly recruited Chris Friedman, the former guitar player for Execrate to thicken James's sound. John ended up joining the band to sing, and I got Willy, Execrate's bass player, to also come aboard. Although we had two new guitarists, we were really Execrate 2, minus Guillermo and my best friend, Matt. It pushed Matt further away from me, but I had to do what I had to do. In Resistance, I rocked through the rest of my high school days.

It wasn't until I was nineteen that I started getting burnt out on speed metal. In an attempt to change things up, I added keyboards to Resistance, but it didn't fulfill my needs. My tastes were evolving, and I needed to spread my wings. While still in Resistance, James and I formed a little rap band on the side called Brave Watts. He did the rap, and I produced the music on a shitty Tascam 4-track. Although I had never been a fan of rap while growing up, I liked the rhymes and raps of hip-hop, especially when it was cleverly ultraviolet



*The first Resistance lineup, which was basically Execrare minus Matt and Guillermo. Here Chris, me, James, John, and Willy are taking a break from recording our first demo in a studio.*



*Resistance playing live at the Water's Club in San Pedro, California, when I was seventeen. We've got John, Chris, me on drums, and James on guitar.*



*The final Resistance lineup. James, Ernie (replacing John as singer), Willy, Kelly, Chris, and me goofing off after a party.*



*James playing guitar at a backyard party while in Resistance.*



*Me playing drums live while in Resistance.*

and dirty as hell like NWA and Ice Cube. The real problem I had with rap was that most producers were sampling from guys like George Clinton and James Brown, music I had never truly felt.

What inspired me to head down a road that never interested me was hearing Public Enemy and Anthrax come together to do "Bring the Noise." It was like nothing I had ever heard—it was a rap song where I loved the music too. I wanted to create that type of shit! Fuck it, I would also add synth with a sprinkle of metal vocals.

My first attempt in 1989 to make funny, clever, dark, evil raps with electro/metal/alternative music was pretty terrible, but what could you expect from a guy who had no idea how to produce rap music working on shitty recording equipment? Despite the fact that we didn't produce anything pleasing to the ears, James and I had a ton of fun on the project. We had so much fun, in fact, several of the band members in Resistance started worrying about the future of the band. We told them that it was just a side project and not to worry, but deep down I knew a big shift was coming for James and me.

That shift came in 1991. I was officially sick of playing drums in a speed metal band. Both James and I decided that it was time to get really serious about the music business and make the move to Hollywood. To kick off our new adventure and get a fresh start, we formed a new and improved rap/metal/goth/electronic band called Blackened Kill Symphony. We would have continued with Brave Watts, but the name started sounding a little gay. Although John, the bass player for Resistance, gave up on his musical dreams had nothing to do with our new project, he thought he'd tag along to pursue his new love, acting.

Even though Hollywood was only an hour north of the OC, my entire family except for my grandma was seriously opposed to the move.

"Do you know what the odds are of making it in the music business," my uncle would say.

"You're so smart," my aunt would chime in. "You could be the first one from the family to graduate from collage."

"Don't go, son," my mom kept repeating. "Hollywood is filled with crazy people. It's too dangerous."

But then my grandmother would draw close and whisper in my ear, "Don't listen to any of them. Go to Hollywood; follow your heart. You are my artist, and I want to see you on TV before I die. Now go, go, go!"

Of course I listened to my grandma. I packed up my shit and moved to Hollywood to live out my rock star dreams.

In Blackened Kill Symphony (BKS), James filled the spot of rapper, and I played guitar and sang. We were doing what Linkin Park is doing now, but back then, those guys were all in the second grade. You gotta remember, this was in 1991. There were no bands doing what we were doing. All you had were rap bands occasionally doing a rock song, like Public Enemy and Anthrax with "Bring the Noise," which was our initial inspiration. You also had Rage Against the Machine, which came out around that same time. But instead of having a groovy rock feel, we were dark, heavy, and synthy. As far as we knew, we were one of a kind.

The '90s were looking pretty clear to me; I had a plan. Work odd jobs until I blew up in the music business, and use the Sunset Strip to get laid as much as possible. To fulfill the odd-job part of the plan, I worked as a carpet dryer, and then in a check-cashing store—a job that almost got me killed during the LA riots. Not liking either profession, I settled in as a strip club DJ, which paid the bills for the remainder of the decade and a few years more. To keep from becoming a fat Elvis, I started with karate, switched to some Bruce Lee concepts after a year, and then added Brazilian jiu-jitsu into the mix after watching my first UFC.

The one thing I never saw coming was a drastic change spiritually. When I first moved to Hollywood, I was still as atheist as I could be, dead certain that no way could there be a magical-like God governing all of life. Science made a whole lot more sense. But then one night when John and I were drunk off our asses walking down the strip, we passed a hippie playing guitar in front of the Roxy. He had a huge sign listing all these stats about the destruction of the Amazon rainforest. He was singing "save the world"-type songs, and as I walked passed, I giggled as though I were above all that shit. Immediately the hippie stopped playing and walked up to me.

"If I tell you your birthday, will you shut up and listen to what I have to say?"

"What?" I said, looking at him with a smirk.



*For a Brave Watts photo shoot, James and I hung a sheet in the kitchen and had my aunt take pictures.*



*Shortly after James and I moved to Hollywood, we decided to do rap full-time and started Blackened Kill Symphony. Here I'm doing my best impersonation of Paul Stanley.*



*Rich, Danny, James, and me in Blackened Kill Symphony when I was twenty-one.*

"May fifth," he said, looking deep into my eyes. Then he paused for a moment, looked deeper into my eyes, and corrected himself. "No, May fifteenth."

My jaw dropped and I was instantly sober. John had walked a few yards ahead to scout out some girls on the street, and I instantly called him back.

"Tell me this guy's birthday," I said to the hippie as John strolled up to us.

The hippie looked into John's eyes for a moment "March thirtieth. No, March thirty-first."

*Holy shit!* I thought. He had gotten them both right. I was speechless. I stood there as he rambled on about the Amazon, but it all went in one ear and out the other. I was completely perplexed about how this hippie had guessed both of our birthdays. Did he read our minds? Did some sort of spirit or entity tell him our birthdays? No answer presented itself, but I was convinced that it couldn't be explained by science.

From that moment on, I became agnostic. I was no longer 100 percent sure that there was no God. I still thought organized religion was soaked in b.s. shit, but there might be some kind of magical shit going on after all.

I became obsessed with finding out the truth about everything. I got heavily into space, government conspiracies, wild animal behavior, human biology, and the origin of religions. In an attempt to figure it all out, I bought every tape I could find on the stars, planets, galaxies, and the history of Christianity. Every time I started believing in God at a ridiculous sense, I'd push myself away from that train of thought. After all, all the smartest people on the planet, such as astronomers and astrophysicists, were not looking to the Bible for answers to life—they were looking deep into the universe. I told myself that if all those smart people didn't believe in God, why should I? But then I would remember the hippy in front of The Roxy. I was a very confused man.

At least I had my head screwed on straight when it came to music. It was 1994, and we had just landed a music manager who was fascinated by our sound. He loved our originality and truly thought he could get us signed. But every time he tried to show our demos, the record companies would say the same thing. "You've either got to rock or rap—you can't do both." Our manager kept trying to get me to drop the rap, but I never even considered it. Paul Stanley and Gene



*Blackened Kill Symphony live at the Raxy in Hollywood. Very few people on the planet had longer hair than I did.*



*Me playing at the Roxy. Notice the big-ass hoop earrings.*



*Rich, Danny, James, and me in Blackened Kill Symphony.*

Simmons from KISS always said to aspiring rock stars in interviews, "Listen to your heart and never let anyone in the business try to tell you how to rock." I had those words ingrained in the back of my mind, and I still do today.

After a few months failing to get us to change, our manager finally quit. Soon after, our band mates began dropping off one by one. First the keyboard player quit, which wasn't that big of a deal. I had always done the keyboard playing on the demos, so I prerecorded the keys after he left in order to keep playing the live shows. Then the drummer left. Instead of hiring another drummer, I programmed the drums in recordings and used a drum machine when we played live, just like Sisters of Mercy and Depeche Mode. We actually played a few gigs as a three-piece—James rapping and playing guitar, my cousin Danny playing bass, and me singing to prerecorded keys and drums. But then Danny quit, leaving only James and me.

BKS was dead by 1996. James and I decided to continue with the alternative-style rap and forge ahead, but this time we would do it without a band. Just like we did in '89 with Brave Watts, James did all the raps and I produced the music, adding in the occasional vocal hook. We didn't want to deal with anymore band bullshit. Trying to keep five guys happy in a band is like trying to keep a five-way marriage together. I couldn't deal with all the egos and attitudes.

Our musical future looked bright, but within a year James got diagnosed with cancer, obviously putting the music on hold. While he was going through mad chemo, there were some complications that led to a brain hemorrhage. He ended up falling into a coma and having a huge piece of his skull removed. He made it out alive, which defied all kinds of odds, but the damage from the chemo made it impossible for him to continue pursuing rock stardom with me or anyone else.

In 1998, I found myself alone in the music business for the first time, wondering what direction to take. It just so happened that I truly discovered weed that same year. A stripper friend of mine named Kaya turned me on to the book *The Emperor Wears No Clothes*, and it changed my views on marijuana and ultimately my views on life. If that book had never found its way into my hands, I would probably still be brainwashed about cannabis like most of the world.

I became a frequent smoker of weed, and boy did it change my music. All of a sudden, all I wanted to play was the acoustic guitar and synth. I put down the electric guitar and heavy music for some time. I no longer felt the need to express myself with anger and darkness. Cannabis sorted out the collage of emotions swirling through my head. Instead of feeling angst about my messed-up childhood, I felt melancholy, but it was the good type of melancholy because it was laced with a sense of positive overcoming rather than doom and gloom. Beautiful sadness began oozing out of my acoustic guitar and synthesizer, dropping me into a realm of spirituality I had never before experienced.

My desire for answers about life only grew deeper, and it just so happened Kaya knew of a tool that might help me find them, even though I thought she was nuts at the time. While smoking a fat blunt with her one day in 1999, she told me about DMT and her experience with it. At that time I had never heard of DMT, leading me to believe it had to be something like acid. Halfway through her story, she began second guessing her decision to tell me about her trip. She said that if she told me, I would think she was nuts. I begged and begged, and finally she gave in. She said that she smoked DMT and went under for five minutes.

"Five minutes?" I asked. "That's all."

"Yep. It's like you die for five minutes and then you wake up."

"What did you see?"

She hesitated for a great long while, and then said, "Spirits. I saw spirits all around me, and I felt they were my guides."

I didn't want her to feel silly telling me, so I said, "Whoa. Spirits, huh? That's way cool." But inside I was saying to myself, *This bitch probably smoked crack or something*.

I listened to her some more, but I really didn't pay attention to anything she said after the spirit stuff. I remember her saying that we become thoughts and ideas in the minds of the living when we die. I remember her being very adamant about that.

*Whatever, just pass the joint, you crazy bitch.*

Although I didn't give much thought to what she had said, I must have logged it somewhere in the back of my mind because her words would resurface in the not-too-distant future. But for the time being, I was just too busy to give her trip or mind-altering hallucinogens



*Me and Gina in Face Down. When in the band, I not only cast away the darkness and destruction of Blackened Kill Symphony, I also let The Cure lurking deep in my soul surface through makeup. Whose eyes are sexier than mine?*

any serious contemplation. I was working in the strip club, polishing my purple belt in BJJ, and trying to put together a new electric musical project, which after two years of writing material heavily influenced by marijuana, I thought would sound best overlaid with female vocals. I hooked up with a girl named Gina Boccadisi and formed my new project, Face Down. It was an acoustic guitar-based band with lots of electronica and natural sounds such as strings, piano, and bongos mixed in. Boy was my songwriting morphing into something really different.

The plan with Gina was to write around fifteen songs without a full band, and then when the songs were complete, begin to audition members. We landed a producer who was willing to take Face Down under his wing, but in 2003 I walked away before we could even get things rolling. The problem wasn't the music; it was Gina. I couldn't handle her drug abuse and insanity. Out of the fifteen songs we were supposed to put together, we only got eleven. We managed to record them on a shitty little Boss 8-track for songwriting and brainstorming purposes, and you can listen to four of them at [www.myspace.com/ginaandeddie](http://www.myspace.com/ginaandeddie). If you can get over the production value, you should be able to hear the magic she and I created.

Again I found myself alone in the music biz, but I knew that I would eventually bring back the golden melodies that I wrote when in Face Down. My time with Gina had been filled with musical emotion, and out of that came the best songs I had ever written. I

just needed to figure out how I should bring the songs back to life. Should I find another singer? Remix the melodies into hip-hop and look for a rapper? Or should I do the solo thing and remix the melodies into some instrumental electronica songs like The Crystal Method did? I decided that I would try the latter first and see how things went. I ended up remixing a lot of the Face Down songs into some deep electronica songs that can be heard at [www.myspace.com/thetwistersolo](http://www.myspace.com/thetwistersolo). Although I learned a lot about myself musically during my stint as a solo artist, that path only lasted a couple of years.

Just after the turn of the century, things started getting crazy in my life. In jiu-jitsu class I met TV producer Bud Brutsman, who was heavily embedded in MMA. A short while later, he got me a gig commentating for King of the Cage and Pride. I also met Joe Rogan in jiu-jitsu class, and we became best friends. We had so much in common Joe would always say that we were like brothers from different mothers. When Joe took over Comedy Central's *The Man Show*, I got a job as a writer for the program.

Everything was going great, but nothing remained solid for long. I ended up quitting King of the Cage to work for the UFC, the best show ever, and I ended up quitting *The Man Show* after tapping Royler Gracie down in Brazil to open up the 10th Planet Jiu-Jitsu Academy in Hollywood. During that whole spell it seemed like nothing but good things were happening to me. Then my grandmother died.

It rocked my world. Although she did end up seeing me on television before she passed—she had all of the King of the Cages—she never got to see me on MTV like I would have liked. I was somewhat used to dealing with death at that point. My aunt and grandpa had both died before her. But dealing with my grandmother's death was a lot harder to take. As they lowered her coffin into her grave, my mom lost her mind, yelling out in misery for her mother to come back. That broke the dam, and a river of tears spilled down my face. I had big rock star shades on, but they couldn't hide my drenched cheekbones.

That takes me to another very strange point in my life that I'll never forget. I was driving on the 101 one bright afternoon, cranking the tunes and thinking about my grandma. Organized religion had done a thorough job at fucking up my belief in God, but I still remembered that crazy hippie psychic from



*It was a family joke that I was addicted to cereal, so on my twenty-second birthday, my grandma wrapped up a big box of Frosted Flakes. When I opened the box, I discovered a towel she had bought me, which I'm proudly holding up. Although she didn't have much money for elaborate gifts, she had plenty of love. I still have the towel today. It's shredded and barely holding on, but I've still got it.*

fifteen years earlier. So I knew there was something I hadn't figured out about the afterlife, and that day on the freeway I asked my grandma if she could give me some kind of sign that she was with me.

"Anything," I said. "Just let me know that you're with me somehow."

Nothing immediate happened, and I continued to drive and rock out. Maybe fifteen minutes later, a Smashing Pumpkins song called "With Every Light" came on. For some reason, I started crying uncontrollably, which had never before happened to me. It wasn't like the lyrics had struck a chord—I hadn't a clue what 90 percent of Smashing Pumpkins' songs were about. I didn't understand "With Every Light," "Everlasting Gaze," "Mayonnaise," "Space Boy" . . . none of them. But I couldn't stop crying. I had no idea what was going on.

The song eventually finished, my tears dried up, and I went on about my day. A little jiu-jitsu, a little fucking off, and a little of doing nothing at all. When I was flipping channels later that night, I saw a commercial for a Smashing Pumpkins intimate acoustic concert. I think it was a part of a series called "Storytellers." The commercial said the program would be airing that night at eleven, which stoked me



*Stephen Quadros and me commenting for King of the Cage in Detroit (without makeup).*



*Commentating for King of the Cage. Again, with no makeup.*

in a big way. I wasn't even thinking about how earlier in the day "With Every Light" had made me bawl like a baby. I was just thinking about how awesome the show would be.

The show came on, and it rocked. I love Billy Corgan—he is a true musical genius. Then suddenly things got weird. Billy starts talking about how he came up with the song they were about to play. He said that when his mother died, he hit rock bottom. A friend of his took him to someone who channeled spirits. All he wanted to know was if his mother's spirit was with him, and he asked this to his spirit channeler. He didn't get into the details of what this psychic told him; he just said that he left knowing his mother would always be with him. Immediately after his visit with the medium, he went home and wrote the song "With Every Light."

I freaked out. Was it all just some insane coincidence? I told Joe, and he thought I was crazy. Was I? What are the odds that all that would happen in the same day? I really didn't know what to think. Is there a God? It put me on this strange roller coaster. One moment I would think that there was, but then the next moment I would think about organized religion and snap back into no-god mode. But no matter which



*Joe and me commentating at a UFC in Vegas.*

mode I was in, I believed that my grandma was with me somehow.

As you might guess, I was confused spiritually at this point. I had all these great arguments and analogies against God. I would always say to people, "Most of the smartest people on the planet are not looking in the Bible for answers to life. They're looking into space. Most third-world people, the ones who are uneducated, are the ones who believe in God without a shadow of a doubt. Think about that!" Man, that seemed to shut people the fuck up in religious debates. Another one was, "I would probably believe in God if everyone on the planet believed in the same God, but not only are there about a thousand religions with different takes on God, most within the same religion can't even agree on what God really is and how he works. No one

knows shit!" I loved that one, thinking no one could argue it. Man, I thought I was so smart.

No longer so sure of myself, I got heavily into researching different points of view, as did Joe. One day we were browsing through his documentary collection, and we came across a new one he had just gotten in the mail. It was titled *Shamans of the Amazon*, and I loved shit on the Amazon. We popped the bad boy into the DVD player, and immediately we were both sucked in like a tornado. It was about an Australian guy who goes deep into the Amazon jungle to find a shaman. While filming a different documentary in the jungle, he had learned about this root-based drink called ayahuasca that sent you on a spiritual journey, and he wanted to find out more about it. To dive into the science of ayahuasca, the documentary brought in Terence McKenna, the leading psychedelic drug expert. Terence mentioned that the chemical in the root drink that sent you to the spirit world was called Dimethyltryptamine, better known as DMT. Instantly bells started sounding in my head.

"That's the shit Kaya was talking about a couple of years ago," I said to Joe. "Damn, maybe she wasn't that crazy after all."

I was glued to my seat at this point. The Indians in the show kept talking about how there is a spiritual current that runs through the jungle, and how ayahuasca allowed them to tap into that current, the planet, and the universe.

After the program, Joe and I both agreed that we had to find out for ourselves if there really was a spiritual



*Joe and me on our way to Vegas before either of us worked for the UFC.*



*Joe and me at Legends. I'm doing my best impersonation of Royce Gracie*



*Me smoking a peace-pipe in my brand new studio in 2007.*

world that you could tap into by digesting DMT. Joe found a book called *DMT: The Spirit Molecule*. It covered the studies on DMT conducted by Dr. Rick Strassman at the University of New Mexico School of Medicine in the early '90s. Apparently, sixty subjects took a total of 400 doses of DMT over the course of the study, and the book covered the spirits that the subjects saw while underneath the influence of the drug. It made us even more pumped to try the stuff out, and Joe quickly uncovered how to get our hands on some.

It turned out there were a couple of different ways to take it. You could drink the stuff, which sent you on a dreamy trip that lasted hours, or you could smoke it, which gave you a five-minute roller coaster ride. Both Joe and I agreed on Space Mountain.

We decided to go one at a time and watch each other as we went under to make sure no one died. It wasn't that we had heard you could die from it—in fact, no one has ever died from it as far as I know—but we were both a little frightened and wanted to be cautious. It had been suggested to us not to eat beforehand, but I had already eaten and didn't see any point to delay.

I smoked the stuff, went out for a minute, and then woke up screaming and yelling and throwing up all over Joe's living room floor. It was fucking crazy! I vaguely remember telling Joe between screams that I was OK. It went something like this—SCREAM, YELL. "I'm OK." SCREAM, YELL, "I'm OK." He backed off and just witnessed the mayhem. I was screaming because it felt good to me in some insane way.

I had always been fascinated with the jungle. I loved to see the dense mesh of plants and wildlife on television, but I'm way too much of a pussy when it comes to giant bugs, mosquitoes, piranhas, leeches, and snakes to actually visit the jungle. But while I was totally freaking out on Joe's floor, I felt as though there was a dark jungle lagoon right in front of me. I also felt that if I were to jump into that lagoon, I would love it. It was a great experience, but certainly not as dramatic or life altering as I had hoped.

Joe ended up smoking it after me, and when he came out, he talked about seeing this crazy light show. He wasn't sure if he could call it a spiritual experience or not, but I was jealous of it nonetheless. We considered that first try a test run, and did a little more research. We discovered that the light show Joe saw is very common among DMT trippers, and apparently it was supposed to be a doorway to the spirit world. We learned that most everyone sees the light show, but not everyone passes through it to the other side.

I wanted to see the light show, so we both agreed to try it again a few months after our first experience. Again we were in Joe's living room, except this time I had an empty stomach. I was nervous as hell when it was my turn, but I took a couple of deep breaths and went for it.

In body I passed out, and in mind I fell into a deep space hole and ended up floating around in this gigantic room with indescribable swirls of colors and geometric patterns. I could feel the presence of spirits behind the swirling lights, and I felt as if they were the ones putting on the entire light show, but I couldn't find the strength to pass through all the color and reach them. It was strange; the lights made me feel insanely insecure and utterly lost.

When I woke up, Joe and I talked about our experiences. His was actually much more complex than mine. He passed through to the other side and

had a profound God experience. I don't want to tell his story for him; all I'm going to say is that he's now a firm believer in the spirit world. So much so, he ended up getting a tattoo of a Buddha with a DMT molecule underneath it on his shoulder.

I wanted to go through that doorway so bad I decided to take another hit. Again, BAM! I fell through this tunnel of darkness and ended up right in the middle of the light show. Nervous, floating, looking for a way through to the other side. Every time I felt a nervous rush, a female spiritual presence hidden somewhere behind the swirling Jell-o-like lights told me in some nonverbal way that I couldn't go through the doorway with any kind of negative emotions. Every time a rush of fear came over me, it felt like she was trying to slap the negativity out of me. I knew they were slaps because there was a red "snap" to each one. Sounds insane, I know, but that's what went on in my crazy little head.

I didn't get through the light show that time either, but I thought I had sort of figured it out. If I could strip away all negative thoughts while in the light show, I might be able to get where Joe had been and see God or spirits or maybe even heaven. I wanted one more crack at it, so I decided to go back in. For a second I thought to myself, *Am I going insane right now?* But then I snapped out of it and prepared for the trip. I had much more confidence falling into the DMT world after the first two trips. I felt I was prepared for God.

Bam! There I was for a third time. I was so clear minded and confident that I went right through the light show and into the open space of the galaxy. *Wow!* I thought to myself, *you really can get through to the other side with purely positive energy.* I was floating in space and saw entities or spirits or energy—whatever you want to call them, they were all around me, just like Kaya had described. But when I reached out for them, I felt like they were trying to tell me that I was abusing DMT by doing it three times straight. I didn't want to disappoint the spirit world, so I turned to go back to the real world—like I even knew where the hell I was going. I remember saying to them in a telepathic way, "All I wanted was to get here and hang with you guys. But if I am abusing DMT, I understand."

Before I woke up, the entities all gathered around me and we engaged in this great big group hug. I felt a tremendous amount of love and positive energy. And

then right in the middle of this heavenly embrace, a giant black serpent that looked straight out of the movie *Alien* appeared underneath us and slithered its way into the huddle. It looked absolutely evil, but it wasn't. It was all pure love.

In the documentary *The Shamans of the Amazon*, it was said that a long, black snake represents God, which was probably the reason I wasn't afraid. Was it really God? Was it my mind playing tricks on me like Bushwick Bill? All I knew for certain was that the entities had squeezed me like my grandma used to squeeze me, and it was all so incredibly beautiful.

It was amazingly surreal to say the least. That's the best way I can describe it. I mean, how the hell am I supposed to paint a picture of that crazy-ass shit?

I woke feeling confused and alive. Joe and I exchanged our views on what happened, and then we went about living our lives for the next couple of months, trying to figure out what it was we had seen. Did we really go into the spirit world and see spirits? What about the long black serpent? Was that just something I remembered from the documentary? I didn't know what to think for a while, but I definitely moved into a spiritual way of living, which was strange after so many years denying that God or spirits could even exist.

Things started to get strange after that; crazy coincidences began happening to me almost every day. I would think of someone I hadn't spoken to in a long time, and then they would call or find me on myspace that same day. I would think of some jiu-jitsu move I wanted to perfect, and then one of my students would come up to me and say he wanted to perfect that exact same move. I would be on someone's Web site, and they would call me a minute later. Sometimes I'd get hit with several in one day, which still happens to this day. It happened so often I started keeping track of all the occurrences on my cell phone memos.

One of the stranger coincidences concerned my music. After years looking for a replacement for James so I could put together a new rap/metal/goth band, I finally found him. His name was Erik "compella" Cruz (the way we hooked up is another crazy coincidence, but I'll save that for an article in *Rolling Stone*.) It was our first collaboration, and I had decided that instead of sampling a Face Down song, I was gonna sample a Nine Inch Nails song just for a goof. *What is the*

best NIN song to remix into a rap track? I thought to myself. I decided upon "Terrible Lie," but I wasn't sure how well it would translate. I decided to do it anyway, and it came out great. Then I shut down my protocols and went to Toi, a rock 'n' roll Thai joint that had killer barbecue chicken. They had a Nine Inch Nails concert playing on the TV. I was like, *here we go again*. But that wasn't the craziest part. When they played "Terrible Lie," two girls got up and started dancing and singing to it, right there in the middle of the restaurant. They didn't dance to any other songs, just that one. I've been to that restaurant a hundred times and no one has ever gotten up and danced while I was there. And only thirty minutes before I was wondering if "Terrible Lie" was the best NIN song to sample. It freaked me out.

That's the kind of shit I'm talking about. It happens to me all the time. I can go on for days—all I have to do is sort through my memos. It's so weird. (Go to [www.myspace.com/compellaandthetwister](http://www.myspace.com/compellaandthetwister) for the latest on the compella and the twister project—I've finally got the perfect mixture of rap, metal, and goth down. No more nine-minute, twelve-part songs like in BKS back in the '90s—just simple, powerful, right in your face hooks.)

Then I heard about a Terence McKenna seminar on DVD. Remember Terence? He's the psychedelic master of the universe Joe and I had seen in the Amazon video. During the seminar, he kept quoting Carl Jung, one of the greatest philosophers of all time. Terence said that Jung thought the "universe" communicates with people through strange, incredible coincidences he called "synchronicities." These coincidences happen to everyone at least once every few years, but when they occur on a regular basis, it means the universe is trying to communicate with you. With all that was going on in my life, I was obviously intrigued.

I had to find out more about Carl Jung, so I brought a book about his life, and I discovered he had a spiritual guide that he channeled. *What the fuck!* It was how he came to all these spiritual/universal conclusions. It was about the hundredth time the spirit world had popped up in my life, and it made me realize that I needed to find a medium, a person who could really channel spirits, like the one Billy Corgan from Smashing Pumpkins had found. But how would I be able to tell

if someone was legit or just a shady bullshit gypsy? I had no idea where or how to start looking.

I truly wanted to make some spiritual discoveries, but after my DMT trips, I realized that the most important thing I could accomplish was to get my mind on a positive track. Although most people thought I was already on a positive track, they only saw what I wanted them to see. They knew the strong-minded, happy, fun-loving, exterior me. They didn't see the constant chaos that went on inside of me because I'm a master at keeping that shit locked up tight. But that didn't mean it wasn't there. For as long as I can remember, I've gone through my day-to-day life with a sense of urgency, worry, and a shit-load of stress. I had gotten used to it, but I began to see how all that negative energy could start turning into self-destruction.

In an attempt to find a remedy, I turned to my chiropractor, Dr. Peter Goldman. He was the most positive guy I had ever met, and no one was better at fixing people. I asked him if there was anything I could do physically to get my mind on a positive path. At that point I had listened to a Tony Robbins tape and got some cool breathing exercises out of it, but I knew that wasn't enough.

Dr. Pete gave me a book called *Rays of the Dawn* by Thurman Fleet. It was about healing your mind, body, and soul through positive vibrations. I quickly learned that positive vibrations are healing vibrations that can heal any disease . . . *Hhhhhmmmm*. Could this be true? From my DMT trips I had figured out that positive energy was the key to the spirit world, so I obviously took what Thurman Fleet had to say with great enthusiasm. I suddenly felt like I was on the path to finding the truth, like some sort of spirit detective. But how did Fleet find out about the amazing powers of positive vibrations? What exactly were "positive vibrations" anyway? And how do I make myself vibrate with positive energy?

Eventually Dr. Pete pulled me aside and told me that during the 1930s Fleet got all his knowledge from channeling spirits. I was blown away because it turned out Dr. Pete was a full blown Fleet disciple, and I was also blown away because the spirit world was popping up again, giving me another sign that I was on some mysterious path to a universal consciousness.

I was on more of a quest than ever. I had always been a huge fan of Egypt, and I'd heard that the pyramids and temples of that ancient land supposedly held spiritual powers, but I had never given it much thought until I purchased a nine-DVD documentary called *Magical Egypt*. It was nothing like the Egyptian documentaries I'd seen on TV. According to the documentary, the mainstream Egyptology taught on television and in universities was way off. Instead of the pyramids being 6,000 years old, there was hard evidence to support the conclusion that they were actually 15,000 to 30,000 years old, making a lot of mainstream knowledge about Egypt null and void.

The information in the DVDs was based on the research of John Anthony West, who believes the real ancient Egyptians were masters of the spirit world and that the hieroglyphs on the temple walls are filled with spiritual energy. Apparently, many of the great minds of history such as Galileo, Leonardo da Vinci, Socrates, Plato, Pythagoras, and even more modern greats like Isaac Newton and Napoleon had all visited these temples or "Invisible Colleges" and left with wisdom that cemented them in history as philosophical icons.

That was it—I had to go to Egypt. Joe and I talked about going immediately, but our hectic schedules wouldn't allow it. Then one day I walked into Dr. Pete's office and his receptionist, whom I'll call "Lisa" because she wants to remain anonymous, asked about my tattoo. I explained to her that it was a super-advanced intergalactic alien with Egyptian clothes and accessories. Those accessories were a neckpiece, a headpiece that represents the Egyptian god Ra, and a glowing third eye. Immediately she said, "Come with me to Egypt! I'll pay for everything!"

"What?" I said. "I don't even know you."

She told me that she had wanted to go to Egypt forever, but she was afraid to go alone and she couldn't find anyone to go with her. All I had to do to get an all-expense-paid trip was pose as her husband and protect her. She was blond, and apparently Egyptian men lose their minds and control of their pricks when they see blond chicks. Well, I thought she was crazy and forgot about what she said the moment I left the office, but every time I returned for an adjustment, she would ask me again if I would go with her. After asking me over

and over for more than a month, she finally gave me an ultimatum.

"This is the last time I'm going to ask you. Will you escort me to Egypt? Yes or no?"

Immediately I thought to myself, *Maybe this is some sort of sign. Should I go? Damn, I don't know.* I gave her my number and thought about it for the rest of the day. Eventually I called her and said, "Fuck it, let's do it!"

To start things off on the "synchronicity" trip, my student Conor Huen gave me a book called *The Alchemist* a month before the trip. I had talked with Conor before about the crazy synchronicities I was having, and he felt the book, which was apparently about synchronicities and the universe, was right down my alley.

"Check it out," he said. "It's all about what we were talking about. You're gonna trip."

At the time, Conor had no idea that I was going to Egypt. I hadn't told anyone because I was sort of embarrassed that a chick was paying for me. When he handed me the book, I opened it up and began to read from the middle of the first chapter. That one page told me what the whole book was about. I learned that it was about a boy who was told by a psychic to go to Egypt and find the answers to the universe. I was floored!

"Did you know about my upcoming trip to Egypt?" I asked.

"No, dude. You're going to Egypt?"

*Damn, I thought. Here we go again.* I wasn't surprised.



*Me in Egypt.*

I read the entire book on the flight to Egypt with my jaw wide open. You have to read this book, even if you never go to Egypt. It's incredible.

I thought that first synchronicity would be the craziest part of my Egyptian experience, but it didn't come close. It turned out that Lisa was a plane-crash survivor who had hung on to her life by the skin of her teeth years before. For the first few days of the trip I watched her do Kundalini yoga religiously, and eventually she told me that she'd had a spiritual guide ever since the crash. I have known a lot of people in my life, and very few of them have talked about spirits or mentioned anything about having a spiritual guide. Now I just happened to be hanging out with one in the most spiritual place on earth in the most spiritually confusing time of my life?

In that faraway, ancient land, some amazing things happened to both of us. I promised Lisa I wouldn't share the details, but in case you were wondering, absolutely no hanky-panky of any kind went on between us. Egypt was way too cosmic to think about that kind of shit. It was insane. Lisa and I were on an emotional roller coaster run by spirits instead of toothless men with greasy hands. I can't say that enlightenment fell down upon me and all my questions were answered, but I definitely found a small piece of something I had been searching for.

When I got back, I wanted to channel all the craziness and positive energy into my music. Right before I left, I had finally found a replacement for Gina. Her name was Miranda, and we were in the process of remixing a couple of my Face Down songs with all new lyrics and completely different vocal melodies. In Egypt, I had even come up with the name of the



*A Temple of Mir photo shoot with Miranda.*



*Miranda and me working on some new material.*





*Drea and me, Arc Ascending.*



*Erik Cruz and me, compella and the twister.*

project Miranda and I were working on—Temple of Mir ([www.myspace.com/templeofmir](http://www.myspace.com/templeofmir)). I was eager to put a whole album together with her, as well as a whole album with “compella and the twister,” and then use the two albums to kick off my record label, the twister records ([www.myspace.com/thetwisterrecords](http://www.myspace.com/thetwisterrecords))

While in the midst of putting these two projects together, I met another amazing female vocalist named Drea. Not only was she extremely talented, but she was also extremely beautiful. Launching my own label, I needed as many quality vocalists as I could get my hands on, so I began a project with her where we took my Face Down melodies and made them a mixture of hip-hop and alternative rock. We named the project Arc Ascending ([www.myspace.com/arcascending](http://www.myspace.com/arcascending))

I was on fire and wanted to capitalize on it. Fuck trying to impress the heads of record labels. I was now the head of my own label, and I could create unedited, uncompromised music straight from the

heart. I decided that eventually I would record all the original Face Down material with Gina and release that album as well. I might even release all the BKS material. Damn, thetwister records was gonna crush! Never again would I be asked to alter my music to make some old fart record executive happy. Fuck that shit!

A couple of months after Drea and I began working together, she came over for my birthday to work on a new song and ended up giving me a book called, *Ask and It Is Forgiven*.

“What’s it about?” I asked.

“Abraham.”

I was instantly turned off. When I had gotten back from Egypt, I had wanted to get into yoga because of Lisa and went to a center she recommended. After class, I visited their shop, which sold spiritual books, CDs, and DVDs. I browsed through some of them and came across a book called *The Teachings of Abraham*.





*Arc Ascending.*

I wondered why some Christian book would be in a place like this, and then instantly put the book down. I ended up purchasing a CD that you play really low at night. It's supposed to make your dreams very positive and powerful, and I think it might have worked. Who knows, it could all be in my head.

Anyway, when I heard Drea mention that the book was about Abraham, I was again turned off. "You know I'm not down for organized religion," I said. "The New Testament was put together by 303 bishops during the Roman Empire so Constantine could have a new book to rule with."

"Oh, it's not that kind of Abraham. This book is about a woman, Esther Hicks. She channels a family of spirits named Abraham. It's also based on the law of attraction."

*No way*, I thought. I had seen the DVD titled *The Secret*. It was all about the law of attraction, which means that if you focus on something that you want for long enough, no matter what it is, the universe is supposed to somehow give it to you. In *The Secret*, it doesn't tell you how it works; it just has a whole bunch of scholars, scientists, professors, quantum physicists, and various other geniuses confirming that the law of attraction is real. After watching the DVD, I had even tried incorporating into my life some of the ideas it presented. I was down with anything that could calm the chaos that was still in my head.

Wanting to know all I could about channeling spirits and the law of attraction, I was sold. I thanked Drea, hugged her, and quickly snatched up the book. A few days later while trolling the isles of Barnes



*Drea.*



*compella and the twister.*

and Nobel, I came across a DVD called *Introducing Abraham: The Secret Behind "The Secret."* It featured Esther Hicks, and I bought it immediately. I was like, *Wow! Could this be about how the law of attraction works? After all, it's called The Secret Behind "The Secret."* Fuck reading the book Drea gave me -I'll just watch it on DVD.

I went home immediately and put that shit in my DVD player. I'm not going to get into what I saw—it's way too mind boggling. All I'm going to say is that you've got to see it for yourself. You're going to flip. A woman channeling spirits on DVD? A woman with answers to life! A woman with spirits talking through her, breaking down exactly how the law of attraction really works? Get the fuck out of here. Sexual vibrations are God vibrations! What? The meaning of life is joy and appreciation! There is no hell, just heaven? Trust me, I don't know Esther Hicks and I'm not making money off her DVDs. Just watch *The Secret Behind "The Secret"* IMMEDIATELY. It could change your life.

With all the crazy things that have happened to me over the past twenty years, the "intelligent" antigod analogies I used to pull out all the time in conversation seem so kindergarten to me now. Don't get me wrong. I'm no spirit master. The chaos in my head is still there, but it's not trying to drown me anymore. I've got my head above water and I'm managing to survive the sea of negativity by hanging on to this life preserver that's spiritually charged with positive energy. I think I'm going to make it. . . . God Bless.

# INTRODUCTION



In the ninth grade I was scrawny and weak, and any hope that I would pack on some serious muscle mass in a hurry was shot down when I discovered that I despised lifting weights. I would have fit in perfectly with the hollow-cheeked members of the chess club, but I refused to get categorized with such a mundane crew. I was determined to become an athletic superstar and bathe in the glory.

I joined both the football and wrestling teams. Needless to say, I didn't make much of an impact on the field. I would have sucked just as bad at wrestling, but I was lucky enough to have come from one of the few junior high schools in the area that had a wrestling program. I understood the basics, which gave me a leg up over some of the other freshman, but it didn't make up for the fact that I was as physically challenged as a newborn calf.

If I was going to get the hang of wrestling, I needed to fill my arsenal with techniques that were not strength dependent. While on this hunt, I discovered a style of wrestling called "leg riding." Instead of trying to gain control of your opponent using your upper-body strength, you gained control of him using your legs. You accomplished this by hooking one of your opponent's legs using both of your legs, a technique called "the grapevine." It's a two-on-one concept, meaning you use two of your limbs to gain control of one of your opponent's limbs. It proved to be a very effective way for a wrestler with zero upper-body strength to deal with a more powerful opponent.

Although we had more than thirty wrestlers on our squad, there were only three other leg riders. When they saw that I had natural talent for the technique, they quickly pulled me aside, inducted me into their club, and began showing me all of the leg riding techniques. One of those techniques was the wrestler's guillotine. It's basically a way to pin your opponent's back to the mat from the standard leg-riding position. I thought it was an excellent technique because even when you couldn't pin your opponent with the guillotine, you could put him in a tremendous amount of pain. Depending on how you're positioned, you put a ton of pressure on your opponent's neck, knee, or ribs. Jessie Barrios, one of my leg-riding mentors, jacked people up all the time with the guillotine in competition. He snapped one guy's ribs, and he sent others away in an ambulance.

Putting in the numbers during practice, I began using the guillotine in competition and catching my opponents. Competing against other schools and see-





*Two seconds after I tapped Royler Gracie in 2003 Abu Dhabi.*



*Me, Scotty from onthemat.com, and Nino Schembri, who trained at 10th Planet to learn the secrets of the rubber guard and twister.*



*Arm bar in the finals, winning the gold*



*King of the Cage producer Bud Brutsman, me, Jean Jacques Machado, rear naked choke master Aaron Briley, and my number one training partner in the early days. Todd White.*

ing the seductive glances of the girls cheering in the stands was utterly glorious, but the price for that glory was beginning to take its toll. My wrestling coach was a former marine sergeant, and every time I suited up for practice my upper lip would begin to quiver at the thought of what was in store. We began practice with a four-mile run every day. The moment we got back into the mat room, he'd lock the doors, crank up the heat, and drag us through a grueling training regimen. I couldn't handle all that Dan Gable shit, and every day I thought, "Fuck this, I've got to quit." But then I'd remember the glory and tell myself, "One more tournament, bro. One more tournament." The following week I'd once again be immersed in the back-and-forth battle as to whether or not I should quit.

After making it through the first season, I decided that I'd had enough. It was difficult walking away from cheering girls and glory bathing, but having set a new goal of becoming a rock star superhero, I figured it wouldn't be too long until I lived in the fast lane once again.

As the years passed, I thought for sure my inconsequential time on the mats was forever buried in my past, but when I signed up for jiu-jitsu classes at Jean Jacques Machado's Academy in L.A. more than a decade later, the infamous guillotine passed on to me by my fellow high school leg riders resurfaced. I didn't know jack-all when it came to jiu-jitsu, and neither did the white belts I trained with during practice. We'd basically take turns floundering on top of each other. One day while rolling, the wrestler's guillotine came flying up out of some far away chamber in my mind and I attempted to pull it off. To my surprise, I nailed it and tapped my opponent. I tried it again a short while later and submitted a second opponent. It supplied me with a small dose of the athletic glory I'd experienced so many years prior, and before long I pulled it out of my hat every chance I could get.

Jean Jacques and Rigan hadn't seen the move before and started calling it "the twister." I tried telling them that it was a wrestling move called the guillotine, but in jiu-jitsu the name "guillotine" belonged to the front headlock choke, making it off limits. As a result, they continued calling it the twister, and the name eventually stuck. Not only that, they soon began calling me Twister. I didn't feel the move was anything special and I never expected that it would become a



major part of my game. After all, there were literally thousands of wrestlers who knew the wrestler's guillotine. I just happened to be one of them.

In the beginning, the only way I knew how to set the twister up was when I had my opponent's back, just as I had done in the ninth grade. In an attempt to increase the versatility of my one decent submission, I began searching for other ways to set it up. Pretty soon I could set it up from side control, mount, and sprawl control. I was quite happy with my innovations, but then Gene LeBell showed up at the academy to do a seminar. One of the moves he taught everyone was the wrestler's guillotine. I thought my secret was out of the bag and soon everyone would be doing the twister. I felt my trademark move had been unveiled. But to my surprise, I was still the only one pulling it off in class. I thought to myself, "Is it really that difficult of a move to pull off?" Surely when I began competing at a higher level of competition I would see the twister everywhere.

That wasn't the case. Despite there being a plethora of wrestlers at the grappling competitions, none of them utilized the twister. I spent some time wondering why this was so, and soon it came to me. The reason they didn't pull it off was because they only knew the wrestling setup, which is when you have your opponent's back. When you take your opponent's back in jiu-jitsu, you're taught to slap on the rear naked choke. With the rear naked being the ultimate submission, why pass it up in an attempt to apply the wrestler's guillotine when it may or may not work? It wouldn't have taken much effort for those wrestlers to learn how to set up the guillotine from other positions, but apparently it wasn't on their list of priorities. Of course I

didn't mind because I was nailing the twister right and left in competition. It made me stand out.

After finishing several of my opponents with my one trademark move, I knuckled down on a quest to make the twister more versatile. I wanted to create a whole system of grappling based around this one crazy-ass looking submission no one was doing. Out of this motivation spawned twister side control, a modified side control that allows you to lock up your opponent's leg similar to when you have his back and then roll into another position called the truck, which ultimately leads to the twister.

I kept tweaking and refining, and the rabbit hole continued to get deeper. The truck introduced a whole realm of finishing options. I had the option of transitioning from the truck to the twister submission, but I could also finish my opponent with a number of different submissions while in the truck. The innovations got my blood pumping, and I remained at the drawing board. Eventually I discovered techniques that allowed me to set up the twister from common jiu-jitsu positions such as sprawl control and side control when you're on the bottom.



*Me in Japan in 2005, teaching famous Japanese fighter Shinya Aoki the intricacies of the rubber guard.*



*Our annual gi day at 10th Planet, which got canceled after the first one. It reminded us all why we despise the gi.*

As I started pulling off the twister from all sorts of positions in competition, I began capturing all of my matches on videotape. I had this dream of creating a DVD somewhere down the road filled with numerous twister finishes. In the back of my mind I could see myself winning the Mundial Jiu-Jitsu World Championships via twister finish. But just as I began to think that such a goal might be possible, people began taking a closer look at the technique. Neck cranks were illegal in jiu-jitsu competition, and the twister could most certainly be described as a neck crank. I remember in one match I caught my opponent in the twister and forced him to tap. Immediately his coach jumped in, shouting at the referee that I had done an illegal move. I began smooth talking, describing to both the coach and the referee that the submission put a tremendous amount of pressure on the knee, which was entirely true. I even offered to put the coach into the submission to show him. I conveniently left out the part about the submission also putting a tremendous amount of pressure on your opponent's neck.

I got away pulling it off for a little while longer, but eventually the Jiu-Jitsu Federation, in their infinite wisdom, decided to ban the twister from competition. Since I was the only one doing the twister in competition, I took it personally. It wasn't like I had injured a ton of people. Out of all the times I had pulled it off, maybe two people had gotten hurt, but that was only because they didn't tap. The same thing would happen no matter what submission you pulled off. It just

didn't make sense to me. Ankle locks were legal, and they were responsible for hundreds of injuries every year. I would have been devastated if I hadn't already made the decision to shuck off the gi for good.

I began entering no gi grappling tournaments, which weren't governed by the Jiu-Jitsu Federation. Immediately I began pulling off the twister and no one said a word. It wasn't until I decided to make a run for Abu Dhabi, the largest and most respected no-gi grappling tournament in the world, that people started paying closer attention to the twister. When I became qualified to compete in the 2003 Abu Dhabi North American Trials, they too decided to ban my trademark move.

In an act of rebellion, I caught my first opponent at the trials in the twister to show everyone how effective it was. The referee quickly instructed me to let the hold go, which I did immediately, but I had made my point. In my second match, I caught my opponent in baseball bat control, which is only a few steps away from the twister submission. Although I was too exhausted to execute the few extra steps, it was further proof that the twister was effective.

I planned to do the same thing when I flew down to Brazil to compete in ADCC. I caught Gustavo Dante, a former Mundial World Champion, in the truck, which gave me the option of transitioning to the twister, but something happened to me. The thrill of battle had worked its way down into my blood, and I didn't want to take any chances of getting disqualified. Instead of transitioning from the truck to the twister, I transitioned to his back and choked him out.

By 2003 I had all the twister footage I needed to show the technique's effectiveness and released *The Twister DVD*. It helped the twister and all of its setups gain some ground in popularity. Abu Dhabi even made the twister legal again in 2005. But its potential still wasn't harnessed by the masses. In an attempt to remedy this, I released a how-to book in 2005 called *Jiu-Jitsu Unleashed*. My goal with the book was to outline my entire twister game, as well as my entire rubber guard game, but we were quickly thrown a curve ball by our publishing house. We were given limitations as far as the number of photos we could include, page count, and the dimensions of the book. It didn't take long for us to realize that there was no way we could include my entire twister game. We included as much as possible, but the final draft barely touched on the



*Two of my top students, Brent and Denny.*

various options available. We showed a couple of legit setups that work on beginners and competitors who had never before seen the twister, but we didn't show how to force the twister on an opponent who understands how to defend against it. In short, we didn't show all the crazy shit that makes up the twister system.

When I signed a deal with Victory Belt publishing, our goal once again was to create a book that included my entire system. By the time we finished my half guard game, butterfly-guard game, and rubber-guard game, we were already 270 pages deep. My mount game, back game, twister game, and sprawl game were equally as in-depth, and not wanting to cut any moves or create a 600-page book, we held off. It was good that we did, because in that time the twister system has continued to evolve.

Over the past couple of years, my students have not only learned the various twister setups, but they have also learned how to counter the technique by flipping positions and then catching their opponent in the twister submission. Unless I wanted to continuously get duped by my students, I couldn't use the same old shit. I had to come up with new shit. It added a whole new element and forced my game to evolve, taking everything to a whole new level.

In this book I've laid out every twister technique and all your options, but if your goal is to truly master the twister system, you can't pick and choose which techniques to study. Just like the rubber guard, the twister has a flow of transitions and finishes. Unless



*Showing open-minded, MMA fighter Dean Lister the 10th Planet System.*



*My first MMA student, Gerald Strebendt, winning an MMA fight in London.*

you understand how all the techniques in the 10th Planet twister system work together, you're going to be lost. You must study every page in this book to grasp the flow that takes place.

First, you've got to learn how to transition from twister side control into the truck, and once you get to the truck, you must learn to capitalize on your different options, including finishing your opponent directly from the truck with a variety of leg locks, transitioning to the twister finish, and aborting the twister to take your opponent's back. There are numerous options at your disposal at each step along the twister path, and unless you understand the when, how, and why of each of those options, you'll be missing out on opportunities to finish the fight.



*Joe, me, Mayhem, and Gerald.*

If you study and perfect the techniques in this book, *Mastering the Rubber Guard*, and the *Mastering the Rubber Guard DVD*, you will not be a run-of-the-mill black belt. Most jiu-jitsu black belts have techniques they are especially proficient with, but their tricks are usually ones you've seen many times before. They might have an exceptionally good kimura or guillotine, but if you study their tapes, you usually won't see anything out of the ordinary. When you find yourself in his guard, you know that he will play double-wrist-control guard, push your wrists into your stomach, and try to throw up a wild triangle. With the four or five things he does on a regular basis being standard jiu-jitsu techniques, it's not that hard to defend against his attacks. You can still get caught—all the basic shit can be extremely effective—but you pretty much know what's coming.

You won't become an easy-to-read jiu-jitsu competitor if you perfect the 10th Planet system. Unless your opponent takes weeks to dissect and analyze your half-guard game, butterfly-guard game, twister-game, and all the other games that make up the 10th Planet system, he's not going to know which way to turn because you have so many unconventional weapons at your disposal. Instead of contending with three or four highly effective weapons, he's dealing with thirty-five or forty. You'll have something for your opponent at every turn, and pretty soon he'll forget all about offense and focus primarily on defense. Simply put, the 10th Planet system gives you a ton of tricks that very few jiu-jitsu competitors know about.



*Jason Chambers, one of my top students, attempting a go-go plata in a fight in Japan.*

### **THE BIG SQUEEZE**

When I worked as a DJ in a strip club years ago, there was a bouncer there named Jean Claude Pagnal. He was a big, burly French guy without an ounce of fat on his body. For a spell he had taken jiu-jitsu classes. Being athletic and talented, he excelled in the sport right off the bat. Before long, no one in his class could submit him when they grappled without a gi. It led him to believe that jiu-jitsu was worthless, and he abandoned the sport to focus on Muay Thai. I wouldn't have said anything if he'd kept his opinion to himself, but we'd frequently get into heated martial arts discussions at the club. He was funny as hell, and we got along great, but it irked me every time he bagged on jiu-jitsu.

"Jiu-jitsu ain't shit," he would say. "No one can tap me because the moves are easy to defend. If someone gets me to the ground, I'll just stand up and whack him."

I agreed with him to a point. It was much easier to knock out an opponent with one punch and then get the hell out, but you had to prepare for the worst-case scenario. If a guy tackles you to the ground, you've got to be ready for that shit. Having spent an adequate amount of time rolling with more experienced jiu-jitsu practitioners, I knew for a fact that you couldn't simply power out of all submissions. One of those submissions happened to be a rear naked choke.

I informed him of this, and he challenged me to a test. He told me to jump on his back, lock in the choke,



1996. My first Brazilian jiu-jitsu win ever.

and try to make him pass out. I quickly agreed, but before I could hop on his back, all of the girls and several of the managers gathered around. I was known as "the guy who did jiu-jitsu" at the club, and they all wanted to see my stealthy ninja moves in action. With a crowd crowded around us, I climbed up his back and wrapped up the rear naked.

"You ready?" he asked.

"I'm ready," I said, smiling in anticipation of the tap.

"Go!"

I squeezed and squeezed, trying to pop his head clean off his body. He began to defend the choke, so I squeezed harder. I gave it everything I had, and suddenly he was free. He had peeled my arm away from his neck and shook me off his back.

I was crushed. Humiliated. He had not only willingly given me his back, but he had also given me the choke. And still I couldn't get him to tap. I knew it had nothing to do with the effectiveness of jiu-jitsu because I had felt the debilitating effects of a solid rear naked choke on many occasions, so I concluded that it must have something to do with my technique. I analyzed exactly how I was locking in the choke and realized that I was doing everything right. After all, someone seriously mentally impaired could learn the proper way to lock in the choke within five minutes—it's that simple. It led me to believe that it must have something to do with my squeeze, and immediately I got to work.

Every time I watched TV, I'd sit on my ass, bring a knee up to my chest, and then slap a rear naked choke

on my leg. I'd squeeze until my forearms hurt, trying to chop the top of my knee off. I became obsessed with the squeeze, and pretty soon I was not only practicing it while watching television, but also when I was in conversation. I put in a massive amount of numbers and time, and then six months later I got into another martial arts discussion with Jean Claude at the strip club.

His opinion on the effectiveness of jiu-jitsu hadn't changed. I would have brought the topic up sooner in an attempt to bait him into another trial, but I still wasn't confident of my ability to lock in the rear naked and tap him out. I didn't want to be embarrassed in front of the girls yet again. But the flow of conversation led to the former test, and he ended up offering me another chance to choke him out.

"Are you sure you want to do this?" I asked.

"I'm utterly confident."

I nervously climbed onto his back and locked in the choke. He said go, I applied my new and improved squeeze, and two seconds later he tapped vigorously. Not liking the results, he wanted to do it again. I tapped him just as quickly.

Right then I knew that although it took ninety seconds to learn how to apply a rear naked choke, it took months and years to master the squeeze and develop squeezing endurance. This point really struck home as I worked on developing the 10th Planet system, which is all based upon the clinch. Tying my opponent up provided the most offensive options, but the only way to remain tied up was to garner tremendous squeezing endurance. It's not an easy game to play. It's much easier to T-Rex your arms and play defense. Anyone can defend and create a stalemate, but that's not the game I wanted. I wanted to be highly offensive, so I spent a ton of time learning how to squeeze my opponent so I could manipulate his body into positions where I could apply a submission.

There are literally thousands of different squeezing levels you have to hit. If you have any doubt about this, look at Marcelo Garcia. When he gets a hold of his opponent's neck, rarely will his opponent get out. It doesn't matter if he's got a guillotine, a Darce, an inverted Darce, or a rear naked—once he gets the hold locked and squeezes, his opponent is done. It's not that Marcelo was born a master of the squeeze; he got to the top level by putting in the reps and numbers. Those

reps and numbers are very important. Every time you practice locking in a rear naked, your squeeze gets just a little bit better. Every time you lock in a triangle choke with your legs, your squeeze gets just a little bit better. There is no grand secret as to why Marcelo submits more guys with chokes than anyone else on the circuit. It's simply a matter of lots and lots of practice.

The importance of developing a strong squeeze is one of the reasons why I decided to dispense with the uniform and focus on no-gi grappling. It's hard to develop that squeezing endurance when you're always applying chokes by grabbing the lapel of your opponent's uniform. It's beneficial for developing strong grips, but it does little for developing the squeeze, which is a much more practical tool for a realistic fighting scenario. I would much rather spend my time focusing on acquiring a strong body lock than becoming a master at peeling my opponent's grips off my clothes. Taking your opponent's back while grappling no-gi often requires a lot of work, and if you don't have the necessary squeezing endurance to finish him with the choke, all that hard work amounts to nothing.

If you have a squeezing level of 5,000 like Marcelo, most of the time you'll be able to choke your opponent out when you take his back. But it takes a very long time to reach that level. If you take your opponent's back and have no squeezing endurance left when you get there, it is important to have options. When I find myself in such a situation, I'll often choose to transition to the truck and finish with a calf crank rather than attempt to apply a half-assed rear naked. However, the goal of the 10th Planet system is to constantly work on mastering the squeeze. You must develop strong underhooks and overhooks, and constantly constrict your opponent like an anaconda to keep your offensive options open.

## Rear Naked Squeeze



## Part One

# Twister Side Control



Traditional Side Control



Twister Side Control



Grapevine



The Truck

When I started out in jiu-jitsu, the twister was one of the only submissions that I had down pat, so naturally I wanted to slap it on as much as humanly possible. The problem was, I only knew how to set it up when I had my opponent's back. In wrestling, taking an opponent's back isn't that difficult because he is more worried about the pin. In jiu-jitsu, however, it's much harder because he's worried about the choke. Realizing this led me to two conclusions: I needed to get better at taking my opponent's back, and I also needed to find other ways to set up the twister.

The first position I began attempting to set up the twister from was side control. To get there, all you have to do is pass your opponent's guard, which is quite a bit easier than taking his back. Although I couldn't come up with anything from traditional side control, the experiment turned into an obsession, and soon I came up with twister side control.

If you look at the picture on this page, you'll see that twister side control is quite different from traditional side control. Instead of dropping my torso down on top of my opponent, I turn onto my side so that his head and arms are behind my back, flare my legs out, and then sit my ass down on his shoulder. The goal of the position is to completely break your opponent down and make it extremely difficult for him to push you off of him, leaving him with only a couple of options. One of those options is for him to turn into

you, which allows you to apply a grapevine on his leg and roll into a position I call the truck. The truck is the gateway to the twister submission, but it is also so much more. As the experiment continued, I discovered a number of highly effective submissions that you can apply from the truck without having to transition into the twister, which we will get into later.

The second option your opponent has when you break him down in twister side control is to turn away from you. This goes against jiu-jitsu law, but it will happen from time to time, especially if your opponent previously turned into you and got caught in either the twister or a submission off the truck. Building up the twister system, I devised several ways to snare your opponent in the twister when he turns away from you. Taking your opponent's back in such a scenario is also an easy transition. If you choose to take his back, applying a rear naked choke is always a good option, but if he has good rear naked choke defense, as many jiu-jitsu practitioners do nowadays, you still have the option of transitioning from his back to the twister. You can also establish a grapevine while on his back and transition into the truck, which gives you numerous options, including applying the twister.

The last option your opponent has when you assume twister side control is to lie flat on his back and do nothing at all. When I first started making use of twister side control and all of its options, this seldom



*Joey Karate*

happened. My opponent would either turn into me, which allowed me to grapevine his leg, roll into the truck, and apply the twister submission, or he would turn away from me, which allowed me to take his back. However, it didn't take long for my training partners to catch on. Realizing they were doomed if they turned into me or away from me, they opted to just lie there and wait for me to mount. The mount is a very dominant position when perfected, but my training partners all knew my mount sucked. It's not that I had a hard time achieving the position—it's actually much easier to transition to the mount from twister side control than from regular side control—I just had a hard time maintaining the mount. I found it extremely frustrating in the beginning. After working so hard to develop the twister system, I thought my opponents had found a way to shut my game down.

Instead of abandoning all my hard work, I focused on improving my mount, which led to the gangster lean. It's critical you understand that the twister system can't be mastered until you've also mastered the mount. In addition to being necessary for the opponents who understand the twister system and avoid the

traps by lying flat on their back, the mount is also an escape route out of twister side control. Sometimes your twister side control won't be good enough to hold down a strong, thrashing opponent. Instead of letting him escape up to his knees or get on top, you quickly bail on the twister and transition to the mount. It's a wonderful transition. Even if you don't like the truck or transitioning to the twister submission, it's worth learning how to control your opponent from twister side control for the mount transition alone. Some of the best jiu-jitsu practitioners in the world utilize this transition, including Leo Viera, BJ Penn, and Marcelo Garcia.

As you will see in the upcoming sections, there are many options that spawn off twister side control. Learning the position and all of the options won't hurt you in any way; it's just going to give you more weapons your opponent has to worry about. The most difficult part for most jiu-jitsu practitioners is not figuring out how to apply the techniques, but rather taking the time to perfect them. Every time you crawl onto the mat it can feel like your ego bet a hefty pile of cash on you. You can hear your ego whispering things like, "It took so long to pass your opponent's guard, and now you're going to try twister side control? Don't do that shit; you'll get bucked off. People are watching. You can't let this guy beat you. Do the shit you're good at. Secure standard side control and snatch up your kimura. We'll collect our money and get the fuck out of here."



*Joe congratulating me moments after I defeated Royler.*

It can be very difficult to overcome the desire to dominate and win, but if you allow your ego to take control, you won't try new things. It'll hinder your progression and your overall evolution in grappling.

If you want to perfect the twister side control position, you must take your ego out of the equation. The best way to do this is to drill. Get into twister side control and spar until your training partner improves his position by getting to half guard or up on top, then start over. It doesn't matter how many times he escapes because you're just drilling. The ego remains uncathed.

Initially you might only be able to control your opponent for two seconds, but if you keep the drill going for a half hour, you might be able to control him for five seconds. After a few weeks running the drill for five or ten minutes every day, your ride time will increase dramatically.

You'll also get comfortable with the dozens of different variations of twister side control. There is an ideal way to position yourself on top of your opponent, but because you're attempting to keep a grown man broken down underneath you, it can sometimes be difficult to assume perfect positioning. Your opponent will do everything in his power to escape, putting his arms in a number of different spots. He can put his arms in front of your legs or hook them around your legs. Some of the ways he can position his arms will hinder you from transitioning into the twister, but it will open up other opportunities, which I'll show over the course of the book.

The important part in the beginning is maintaining your balance and constantly moving your hips to keep your opponent from pushing you off of him. Twister side control is not an easy thing to master, but neither is anything else in this complex sport.



*My good friend Joey Diaz and me.*



*Essential training gear.*

# Establishing Twister Side Control

Transitioning into Twister side control from traditional side control can feel awkward at first because of the unorthodox movements, but it's a very important transition in the 10th Planet system. Just like anything in jiu-jitsu, it simply takes time and patience to master. As you begin, you want to focus on trapping your opponent's arms behind your back, squashing his face with your lower back, sitting your weight down on his near arm, and controlling his outside knee with your hand to prevent him from hurtling either knee up into your face.

1



I've established standard side control on Jerome's right side.

2



Releasing my Gable grip, I post my right hand on the mat in front of me.



3



Sprawling my left leg straight back, I move my left arm to the left side of Jerome's head and then wedge my left hand to the inside of his left arm. Notice how I keep my weight distributed over his body as I make the transition.



4



**Special Note:**  
It's important to notice how I am smashing my opponent's face with my lower back and sitting on his right arm. This keeps my opponent pinned to the mat and will allow me to get my offense going.



Sliding my left arm down Jerome's left side so that my elbow is under his armpit, I maneuver my left leg under my right leg, flare my right leg back, and post my right foot on the mat. I finish my transition into Twister side control by reaching my right arm out and placing my hand on the outside of Jerome's left knee. Not only does this protect me from catching a knee to the face, but it will also help me set up the grapevine, moust, and other transitions.

# Grapevine

The first step to transitioning from twister side control into the truck position is to establish a grapevine on your opponent's leg. If your opponent has no clue what your intentions are when you assume twister side control, the chances are he will follow Brazilian jiu-jitsu law and roll into you in an attempt to pull you into his guard. In such a scenario, the technique shown below is the one you want to use to secure the grapevine. While going through the steps, it is important that you keep your bottom knee flat on the mat and pinned against your opponent's hip. If you don't keep your bottom knee flat on the mat and your opponent manages to wedge his hips underneath your leg, he can create a scramble and possibly escape. If you position your bottom knee down by his legs instead of right up against his hip, the technique simply won't work. Positioning and downward pressure with your bottom knee is very important.



1 I've established twister side control on Jerome's right side. My left elbow is wedged under his left armpit and I'm checking his left knee with my right hand. Notice how I am smashing his face with my lower back and sitting on his right arm.



2 As Jerome turns into me, I cup the back of his left knee with my right hand and then use that control to guide his left leg over my left leg. Notice that I've got my left leg flat on the mat and my left knee pinned to Jerome's hips.





Keeping my left knee pinned to Jerome's hips, I maneuver my right leg over his left leg and then coil my right leg back. Notice how I've kept my weight distributed over his body and maintained control of his left leg with my right hand.



I elevate my left foot off the mat.



Leaning my weight over Jerome's body, I maneuver my right leg over my left foot and then hook my left foot around the back of my right knee.



To secure the grapevine, I drop to my butt, coil my right leg toward my buttocks, and then hook my right foot under Jerome's left shin. It is important to notice that my left arm is still wedged under his left armpit, my left knee is still pinned to his right hip, my lower back is still smashing his face, and I'm still sitting on his right arm.

## Twister Roll

When you establish the grapevine from twister side control, you've got a couple of options for transitioning to the truck side. If you're up against an opponent who understands nothing about the twister system, this is an excellent technique to use. However, if your opponent is a master at the twister system and you attempt this technique, there is a strong chance that he will flip the position by wedging his body underneath your grounded leg as you roll and either catch you in the twister submission or take your back. When up against such an opponent, it's best to utilize the fish net, which is the next technique in this section.



I've secured the grapevine position on Compella using the previous technique.



Keeping my left knee pinned to the mat and pressed against Compella's hips, I post my left hand on the mat and grab the inside of Compella's right ankle with my right hand.





3 To execute the twister roll, I bring my left arm to the backside of Compella's right leg and begin to roll over my left shoulder. It's important that you execute your roll down by your opponent's legs. If you don't, you won't have the momentum needed to transition into the truck.



4 As I roll over my left shoulder, I grab Compella's right shin with my left hand.



5 To secure the truck position with ankle control, I straighten out my legs, maneuver my right arm around to the outside of Compella's right leg, and then grip the top of his right foot with my right hand.



## The Fish Net

The fish net is your second option for transitioning to the truck once you've secured the grapevine from twister side control. Instead of executing a quick roll into the truck as in the previous technique, you start by gaining control of your opponent's free leg with your hands. This prevents a good wrestler or twister master from being able to wedge his hips underneath the knee you have pinned to the mat as you roll. In addition to being a more secure transition, the technique also sets you up to finish your opponent with the crotch ripper the instant you arrive at the truck.



Having secured the grapevine on Einstein's left leg, I begin executing the fish net by placing my right palm flat on the mat and quickly sliding my hand underneath his right thigh.



Getting up onto my left knee, I push my right arm under Einstein's right thigh and then rotate my right hand so that my palm is facing the ceiling.





Bringing my left palm over my right, I clasp my hands together using a Gable grip.



Keeping my Gable grip and grapevine intact, I elevate my hips and start to execute a forward roll over my left shoulder. Notice how I keep my left knee pinned to the mat as I make the transition. This prevents Einstein from sliding his body under my knee, escaping the position, and either taking my back or catching me with the twister submission.



Keeping everything tight, I roll over my left shoulder.





As I continue to roll over my left shoulder toward my back, I extend my legs and drive them toward the mat.



To apply the crotch ripper submission, I wrap my left arm snug around Einstein's right thigh, straighten my legs, and slightly rotate my shoulders in a clockwise direction.

## The Gokor

When rolling with a twister master, he'll often let you establish the grapevine from twister side control. He'll sometimes even permit you to cinch in the fish net. The reason he allows this is because he's planning to flip the position on you by getting his body underneath your bottom leg as you execute the twister roll. Applying the twister submission on an opponent familiar with the 10th Planet system can be quite the battle. If you don't have the energy to partake in that battle, a good option is to ignore rolling to the truck and finish with the calf crusher from the grapevine. I saw Gokor Chivichyan demonstrate this move in a magazine a while back, and instantly I knew it would tie in nicely with what I was doing with the twister side control position. It turned out to be quite beneficial against my students who knew the counters to every one of my tricks.



1



The moment I secure the grapevine on Compella's left leg, I wedge my right arm underneath his right thigh and then clasp my hands together underneath his right leg using a Gable grip. Although from this position I can execute the fish net and roll Compella over into the truck, I decide to finish the fight from the top by executing the calf crusher submission.



2



Dropping my butt to the mat, I pull Compella's right leg toward my chest using my arms.

3



In order to attack Compella's left leg and finish him off with the calf crusher, I need to free up my right hand, while maintaining control of his right leg with my left arm. I accomplish this by unlocking my Gable grip, hooking my left arm deeper around his right leg, and then grabbing my left pant leg with my left hand. As soon as I lock his left leg down in this manner, I can then use my free right hand to begin attacking his left leg.



4



To begin my attack, I slide my right hand underneath Compella's left foot.



5



In order to apply the calf crusher, I need to coil Compella's left leg toward my body. I accomplish this by crawling my fingers across the mat toward his right leg.



6



I continue to crawl my fingers across the mat until I can latch on to the back of Compella's right knee with my right hand. It's important to mention that I'm not just placing my hand behind his right knee, but rather cupping my palm around it. Your opponent's legs are usually much stronger than your arms, so you must establish tight control during each step of the technique.





Now that I have control of Compella's left leg, I release my left grip on my pant leg and my right grip on Compella's knee, quickly Gable grip my hands together, and start drawing his left leg toward my body.



Realizing he's about to get caught in a calf crank, Compella begins applying downward pressure with his left leg. In order to draw his foot further toward my body and finish the submission, I need to grab the top of his foot with both hands. If I tried to make this transition with my hands in one motion, the chances are Compella's leg would escape my grasp, allowing him to avoid the submission. To prevent this from happening, I keep the crook of my right elbow hooked around his left shin, grip my left biceps with my right hand, and then grab the top of his left foot with my left hand.



Maintaining control of Compella's left foot with my left hand, I release my right grip on my biceps and place my right hand on top of my left. To finish the submission, I pull his leg toward me using both hands. Notice how I am also leaning back. This allows me to use the power of my weight to help draw his leg over my left shin, separating his left knee in the process.



## The Wrestler (ankle control)

The first couple of times you obtain twister side control on your training partner, the chances are he will obey jiu-jitsu law and turn into you, allowing you to grapevine his leg and transition to the truck. However, it's usually just a matter of time until your training partner begins to catch on. Instead of turning into you from twister side control, he'll turn away from you and get up to his knees. When an opponent does this, he gives you an opportunity to take his back, which makes it easier for you to catch him in the twister. After all, the twister is really the wrestler's guillotine, and the wrestler's guillotine is best applied when you have your opponent's back. You have a couple of different options for transitioning into the truck from this position. The first method is to gain control of your opponent's far ankle, which is the technique I show here. The second option is to establish DeSouza control on your opponent's far leg, which I'll show next. Neither control position is better than the other; deciding which one to utilize is simply a matter of preference.



I've established twister side control on Jerome's right side.



Jerome attempts to escape by getting his right arm out from underneath my body, turning away from me, and rolling onto his left side. As he does this, I float my hips off the mat and keep my weight centered over his body, which allows me to maintain control of the scramble. It also puts me into an attack position if Jerome manages to get to his knees.



## PART 1 • TWISTER SIDE CONTROL



Jerome continues to roll away from me and gets up to his knees. Still floating my weight over his body, I jam my left knee underneath his body between his left arm and hip. At the same time, I grab his right shin with both hands.



Maintaining control of Jerome's right leg with both hands, I step my right foot between his legs and plant my foot to the inside of his left ankle.



Leaning back, I pull Jerome toward the truck position by yanking his right leg off the mat with both hands.

6



I apply downward pressure with my right leg to keep Jerome's left leg pinned to the mat. As I do this, I roll to my back and pull Jerome's right leg into me using my hands.



7



I lift my right leg off Jerome's left leg, but quickly reestablish my control by hooking my left leg over his left leg. It is important to make this transition quickly to prevent your opponent from freeing his leg and escaping.

8



I hook my right leg over the top of my left foot.



9



To lock down Jerome's left leg and assume the truck position, I hook my right foot underneath his left foot and straighten my legs. Notice how I am still controlling his right leg with both hands. To learn your various attacks from here, see the section devoted to the truck.



## The Wrestler (DeSouza Control)

UFC fighter Tony DeSouza saw me doing the twister in jiu-jitsu competition a few years ago. He was a bad-ass wrestler before he got into jiu-jitsu, and he decided, "Fuck, I'm going to start using the twister as well." A short while later, we were both at the same tournament. In one of my matches, I caught my opponent in the twister and forced him to tap. Tony was in the very next match, and he ended up utilizing the twister as well. It was back-to-back twisters, which I thought was pretty damn cool. I thought it was even cooler when I got to know the guy. He was just like me, except he was raised in the jungles of Peru. Up to that point, anytime an opponent turned away from me and got up to his knees from twister side control, I'd utilize ankle control to pull him on top of me into the truck position. Tony and I got talking, and he ended up showing me how he liked to make the transition. Instead of utilizing ankle control, he wrapped up his opponent's far leg with an over-under lock and then used that control to pull his opponent on top of him into the truck. I tried it out and liked it just as much as ankle control. I couldn't decide which one was better. Ankle control had its advantages, and so did the method Tony showed me. I ended up keeping them both and calling Tony's method "DeSouza control." Like most of the moves in this book, I'm sure there is some official name for the technique, but I never cared to learn it. The nice part about using DeSouza control is that it puts you in position to test your opponent's flexibility with the banana split submission the moment you arrive at the truck. If your opponent has good flexibility and doesn't tap under the pressure of the banana split, it's best to abandon the submission and move on to one of your other options, which are covered in the section devoted to the truck.

1



From twister side control, Jerome turns away from me just as he did in the previous sequence, and gets up to his knees. Instead of assuming ankle control as I step my right foot between his legs, I opt to assume DeSouza control on his right leg by reaching my left arm over his back, weaving it to the inside of his right thigh, and then Gable gripping my hands together.



2



Dropping to my butt, I yank Jerome's right leg off the mat using my DeSouza control and drive my left knee up between his legs. Notice how I trap his left leg by keeping my right foot posted on the mat.



3



Applying downward pressure to Jerome's left leg using my right leg, I roll to my back, pull his right leg toward my chest, and coil my left leg over his left thigh.



4



I hook my right leg over my left foot.



5



To lock down Jerome's right leg and establish the truck position, I hook my right foot underneath his left foot and straighten my legs.



6



To test Jerome's flexibility with the banana split submission, I S-grip my hands together, draw my arms over the top of my head, and straighten my legs. If your opponent is flexible and doesn't tap, you have a number of other options at your disposal. To learn those options, see the section devoted to the truck.



## Muffle

Now that you understand what to do when your opponent turns away from you and gets up to his knees, you need to learn what to do when your opponent turns into you and blasts up to his knees. It's best to keep your opponent broken down, establish the grapevine, and then roll into the truck using the basic transition or the fish net, but sometimes it just isn't possible to maintain that control, especially when going up against a powerful wrestler. When your opponent turns into you and manages to get up to his knees, you want to establish ankle control or DeSouza control like you did when your opponent turned away from you and got up to his knees — you just take a slightly different route to get there. Once you've established ankle or DeSouza control, you want to pull your opponent into the truck position as you did in the previous technique.

1



I've established twister side control on Jerome's right side.

2



Jerome turns into me in an attempt to get up to his knees and escape twister side control.

3



Jerome gets up to his knees before I can secure the grapevine. To prevent him from escaping, I float my weight on top of his back, jam my left knee underneath his body between his left arm and hip, and prepare to secure DeSouza control.

4



To secure DeSouza control, I weave my left arm to the inside of Jerome's right thigh and then lock my hands together using a Gable grip.

5



Now that I have control of Jerome's right leg, I step my right foot between his legs and plant my foot to the inside of his left ankle. From here I can reach the truck by rolling to my back and pulling Jerome on top of me using my DeSouza control.

## The Dodge

When you assume either double ankle or DeSouza control on an opponent who blasts up to his knees to escape twister side control, most of the time you'll be able to drop down to your back and pull him into the truck position. However, sometimes your opponent will realize your intentions before you have a chance to pull him into the truck. To prevent you from accomplishing your goal, he will lean his weight away from you. Although this makes it difficult to pull your opponent on top of you, it sets you up to roll over the top of him in the direction that he's leaning. As long as you understand what to do with your legs and arms while rolling, you'll be able to lock your opponent up in the truck the moment you come down onto your back. It is important to note that it doesn't matter if you start out with double ankle or DeSouza control—you execute this move exactly the same.

1



Jerome escapes twister side control by rolling up to his knees. Instantly I assume DeSouza control by weaving my left arm to the inside of his right thigh, locking my hands together using a Gable grip, stepping my right foot over his left leg, and planting my right foot to the inside of his left ankle.

2



Realizing that I'm about to drop to my back and pull him on top of me into the truck position, Jerome shifts his weight to his right side, making the transition difficult to manage. Instead of fighting his resistance, I decide to go with his momentum by executing a forward roll over his legs. To set myself up for the roll, I release my DeSouza control, plant my right hand on the mat, pull my left arm out from between his legs, and then grab the top of his right ankle with my left hand.

3



Keeping my right hand planted on the mat and maintaining control of Jerome's right ankle with my left hand, I push off my right foot and initiate a forward roll over my left shoulder.





As I roll over my left shoulder, I keep my right foot hooked around the inside of Jerome's left leg, forcing him to roll with me. It's important to notice that I'm not executing the roll up toward his head, but rather down by his legs. This will provide the momentum I need to pull Jerome into the truck position.



The instant I come down onto my back, I hook my left leg over Jerome's left leg to prevent him from escaping as I transition into the truck.



To lock down Jerome's left leg, I hook my right leg over my left foot and then hook my right foot underneath his left shin. As I do this, I establish ankle control by grabbing the top of his right foot with my right hand.



To secure the truck position, I straighten my legs and pull Jerome's right leg toward my head using my arms. To learn your options from here, visit the section devoted to the truck.



## Hog Tie

The hog tie comes in handy when you have your opponent in twister side control and he decides to lie flat on his back. He's not rolling into you and he's not rolling away from you, he understands the options at your disposal and is trying to play things safe. When this happens, you have a couple of options. You can abandon the twister path and transition to the mount, or you can force your opponent onto his side utilizing the hog tie. The latter is an excellent technique to pull out of your arsenal against an opponent familiar with the twister system, but if you can't force him onto his side because his legs are just too strong, you might have to resort to transitioning into the mount.



I've secured twister side control on Einstein's right side. Realizing the options at my disposal if he should turn into or away from me, he opts to do nothing at all and lie flat on his back. This gives me two options—I can either mount him or work to force him onto his side utilizing the hog tie. In this instance, I decide to use the hog tie.



Keeping my left knee pinned to Einstein's right hip, I grab the top of his right ankle with my right hand.



Using my right hand, I pull Einstein's right heel into his buttocks.



Reaching my left arm around the outside of Einstein's left hip, I grab the top of his right foot with my left hand.



Now that I'm controlling Einstein's right foot with my left hand, I release my right grip on his foot and swing my right arm toward the left side of his body.



Posting my right foot behind my left leg, I force Einstein onto his right side by pulling his right foot toward my body using both hands.



8



Continuing to pull Einstein's right foot toward my body using my left hand, I hook the crook of my right elbow around the top of his right foot. To secure the hold, I hook my right hand around the top of my left wrist.

9



I step my right leg over the top of Einstein's left leg and post my foot on the mat.

10



Keeping my left knee pinned to Einstein's right hip, I center my weight over his body and force his left leg behind me by coiling my right leg back.



Centering my torso on Einstein's hips, I hook my left foot behind the crook of my right knee. Notice how this traps Einstein's left leg between my legs.



To secure the grapevine on Einstein's left leg, I sit my butt to the mat and hook my right foot around his left shin. In order to make this transition smooth, it's important to control your opponent's right leg with both hands until you've completely secured the grapevine on his left leg.



Maintaining control of Einstein's right foot with my left hand, I post my right hand on the mat and initiate a forward roll over my left shoulder.



I execute a forward roll over my left shoulder. Again, it's important to execute the roll down by your opponent's legs in order to generate the momentum needed to transition into the truck.



As I roll onto my back, I establish ankle control by grabbing the top of Einstein's right foot with my right hand.



To establish the truck position, I straighten my legs and pull Einstein's right leg toward my head using my arms. To learn your options from here, visit the section devoted to the truck.

## The Flash

At times when you establish twister side control on an opponent who is familiar with the twister system, he will turn into you out of instinct. Most of the time he'll realize his mistake the instant he makes it, so you only have a tick flash to take advantage of his positioning before he returns to lying flat on his back. Instead of establishing a grapevine on his leg and then applying the fish net, which can take too much time, I'll start with applying half of the fish net by planting my hand on the mat between his legs. Not only does this keep him on his side, but it also keeps his legs separated, which gives me just enough time to lock in the grapevine on his leg. It's important not to hesitate; the instant you wedge your hand between your opponent's legs, you want to bring your far leg over and start locking up the grapevine. It is perhaps the most valuable twister setup because you'll often get opponents who rock back and forth, giving you that flash of an opportunity to lock up his leg. However, be extremely careful with this technique because if you plant your arm between your opponent's legs, and he manages to scissor his legs before you apply the grapevine, he can potentially snap your arm in half. Always respect the power of your opponent's legs.



I've secured twister side control on Einstein's right side.



Einstein turns into me in an attempt to create a scramble and escape the position.

## PART 1: TWISTER SIDE CONTROL



Before I can secure the grapevine on Einstein's right leg, he quickly rolls to his back.



To pin Einstein on his side and keep his legs spread apart, I quickly reach my right arm between his legs and shove my right hand underneath his right thigh.

Now that I've trapped Einstein on his side, I immediately bring my right leg over the top of his left leg.



I plant my right foot to the inside of Einstein's left foot and then force his left leg behind me by coiling my right leg backward.



Pushing off with my right foot, I lean over Einstein's body and lift my left foot toward the back of my right knee.



I hook the crook of my right knee over the top of my left foot.



Still leaning over Einstein's body, I hook my right foot over his left leg.



11



Keeping my right foot hooked around Einstein's left shin, I drop my butt to the mat and secure the grapevine.



12



Now that I've secured the grapevine on Einstein's left leg, I begin working to apply the fish net on his right leg. I accomplish this by posting on my right foot, planting my left hand on the mat, and leaning over his body. As you make this transition, it is very important to keep your left knee pinned to both the mat and your opponent's hip. If you don't, you'll not only give your opponent an opportunity to escape this compromising position, but also the opportunity to flip the position on you and possibly catch you in the twister submission.



13



I flip my right hand over so that my palm is facing the ceiling.



14



Placing my left palm on top of my right, I clasp my hands together using a Gable grip.



15



Keeping my Gable grip and grapevine intact, I elevate my hips and begin to execute a forward roll over my left shoulder.

16



As I roll to my back, I extend my lockdown on Einstein's left leg.



17



To apply the crotch ripper submission, I draw Einstein's right leg toward my chest using my arms, extend my lockdown on his left leg, and drive my legs toward the mat.



## The Pry Bar

The flash is an excellent technique to have in your arsenal, but it's not foolproof. Sometimes your opponent will realize your intentions the instant you plant your hand between his legs. To prevent you from executing the flash and establishing the grapevine, he'll cross his legs by locking his near foot behind his far knee, making it difficult for you to open his legs with your arm alone. In such a scenario, the pry bar can come to your rescue. Bringing your far leg around, you pry open your opponent's legs using your foot. Once accomplished, you can secure the grapevine, finish locking in the fish net, and start your roll to the truck.



Caught in twister side control, Einstein turns into me in an attempt to pull me into his guard. Capitalizing on his mistake, I reach my right arm between his legs and wedge my right hand underneath his right thigh. Notice how this not only keeps him pinned on his side, but also keeps his legs spread apart. From here I can work to establish the grapevine.



Before I can bring my right leg over Einstein's left leg and begin locking up the grapevine, he hooks his left foot behind the crook of his right knee to prevent me from accomplishing my goal.

In order to lock up the grapevine, I need to pry Einstein's legs apart. To begin the process, I throw my right leg over his left leg and then place my right foot against his left ankle.



To pry Einstein's legs apart, I begin driving my right leg down toward his right foot. Notice how I use the blade of my foot to cut through his heel.



After breaking Einstein's lock, I hook my right leg around the inside of his left leg.



Force Einstein's leg behind me by coiling my right leg backward.

## PART 1: TWISTER SIDE CONTROL



Pushing off with my right foot, I lean over Einstein's body and elevate my left foot off the mat.



Keeping my weight centered over Einstein's body, I hook the crook of my right knee over the top of my left foot.



I secure the grapevine on Einstein's left leg by hooking my right foot around his left shin and dropping my butt to the mat. Notice how I still have my right hand wedged under his right thigh.



Now that I've secured the grapevine on Einstein's left leg, I begin working for the fish net by leaning over his body and posting my left hand on the mat. As you make this transition, it is important that you keep your left knee pinned to both the mat and your opponent's hip. If you don't, you not only give him a chance to escape the position, but also an opportunity to flip the position and possibly catch you in the twister submission.



I turn my right hand over so that my palm is facing the ceiling.



To secure the fish net, I place my left palm on top of my right and form a Gable grip. From here I will transition into the truck as demonstrated in the previous sequence.

## The Wild Beast

As you probably know by now, twister side control can be a difficult position to maintain, especially when grappling with a stronger opponent who T-Rexes his arms and keeps trying to push you off of him. If your opponent manages to quickly blast up to his knees, a good option is to assume DeSouza control as I demonstrated in previous techniques. However, if your opponent is on his way up to his knees but he's not quite there, you'll want to pull this technique out of your bag of tricks. Hooking one arm underneath his outside hip and digging your other arm underneath his far leg, you lock your fingers together using an S-grip. Once you have this version of DeSouza control established, all you have to do is step over his leg and roll back into the truck. It's a nice move because you pull your opponent into the danger zone before he can get up to his knees, giving him less opportunity to escape. It earned its name because it's an excellent technique to use against opponents who are thrashing around like a wild beast.



I've established twister side control on Einstein's right side.



Einstein T-Rexes his arms, turns into me, and forces me out of position.



Dropping my torso down on Einstein's body, I jam my left knee into his right hip to prevent him from getting his body underneath my leg and escaping twister side control.





Einstein continues to turn into me, forcing me out of position. Realizing he is about to pop up to his knees, I maneuver my left leg underneath my right leg, sprawl my left leg straight back, and drop my hips flat to the mat.



Before Einstein can pop up to his knees, I reach my right hand between his legs so that my palm is flat against the mat. At the same time, I wedge my left hand underneath his right hip.



As Einstein gets up to his knees, I clasp my hands together using an S-grip and jam my left knee underneath his body.

## PART 1: TWISTER SIDE CONTROL



I step my right leg over Einstein's left leg and then plant my right foot to the inside of his left ankle.



Keeping my arms locked tight around Einstein's hips, I pull him into me as I roll toward my back.



I posture up and begin forcing Einstein toward the truck position by pulling him on top of me. Notice that I've positioned my handclasp in the soft gap between his right hip and rib cage.





Coming down onto my back, I apply downward pressure with my right leg to keep Einstein's left leg trapped to the mat. At the same time, I pull my left leg out from underneath his left leg and elevate it off the mat.



Working for the grapevine, I elevate my right leg, hook my left leg over Einstein's left leg, and then hook the crook of my right knee over my left foot.



To capture Einstein in the grapevine, I hook my right foot underneath his left shin and then straighten out my legs. Notice how I'm still controlling his left leg utilizing a modified DeSouza control. From here I can apply the banana split, explore my other submission options from the truck position, or transition into the twister.

## Trickster

The trickster comes into play when you've secured twister side control but you can't get your opponent onto his side to secure the grapevine. Basically, nothing is working. You can't execute the flash because your opponent is lying flat on his back, and you can't force him onto his side using the hog tie because his legs are too strong. In such a scenario, a good option is to transition from twister side control into the mount by grabbing your outside foot with your hand and guiding your leg over your opponent's torso until you're mounted. This gives you a couple of options: You can shift gears and begin your mount attacks or you can remain on the path of the twister. The nice part about choosing the latter is that the moment you transition into the mount your opponent will most likely think you've given up on the twister. In an attempt to escape the mount, he'll often trap one of your feet between his legs and assume the quarter guard position. Under normal circumstances, having him achieve his goal would be far from optimal because from quarter guard he could possibly get to half guard, but it's the perfect scenario for when your intentions are to transition from the mount to the twister. The instant your opponent secures quarter guard, you can bail back into twister side control and use his trap on your leg to secure the grapevine. It's called the trickster because you're basically tricking your opponent into allowing you to secure the grapevine. From there, you can apply the fish net and roll into the truck. So this sequence is really two techniques in one—it takes you from twister side control into the mount, and then it shows you how to set up the twister once you get there.



1 I've established twister side control on Einstein's right side. Realizing the options at my disposal if he should turn into me or away from me, he plays it smart and lies flat on his back.



2 With few options available, I decide to transition to the mount. To begin the process, I pull my right foot toward my body using my right hand.



To execute the tip-toe mount transition, I pull my right foot in front of Einstein's right leg using my right hand and then start to pass it over his body.



I pass into the mount position by maneuvering my right leg over Einstein's midsection, jamming my right heel into his left hip, and posting my right hand near the left side his head.



As I square up my upper body to Einstein's, I maneuver my left foot over his right thigh. This allows me to trick him into grabbing my left foot with his legs to put me into quarter guard, which will allow me to secure a grapevine and roll into the truck.



As I post my left hand on the mat near the right side of Einstein's head, he takes the bait and immediately secures the quarter guard position by wrapping his left leg over my left ankle and pinching his knees together.



The instant Einstein secures quarter guard, I elevate my left foot off the mat, swing my right leg in a clockwise direction, and then hook the crook of my right knee over my left foot.



Keeping my left knee pinned to the mat, I post my right foot to the outside of Einstein's legs and swing my body around in a clockwise direction.



To secure the grapevine, I hook my right foot around Einstein's left shin and sit my butt to the mat.

## The Ninja

The ninja takes you from twister side control to your opponent's back. Personally, I like to use this technique when up against an opponent who excels in twister defense. Instead of going for the twister and perhaps getting the position flipped on me, I'll execute the ninja and go straight to my opponent's back. The technique is good to have in your arsenal even when you're not up against a twister master. If your twister finish isn't that good and you have problems submitting your opponents with the calf crank from the truck, it gives you another option. The only requirements are that you can control your opponent from twister side control and have a good grapevine. Once you decide to execute the ninja, speed is the most critical factor. You want to sit up, roll, and then immediately work on establishing an overhook and an underhook. If you're successful with the transition but your opponent has excellent back defense, you have the option of transitioning from the back to the spider web position, which I demonstrate later in the book.



I've secured the grapevine on Shigeki's left leg.



In order to transition to Shigeki's back from the grapevine position, I need to execute a twister roll into the truck and then use the momentum I generate from the roll to take his back. I prepare for this transition by leaning my weight toward his right leg, posting my left hand on the mat, and grabbing the inside of his right ankle with my right hand.



3



Pushing off my right foot, I lean my torso over Shigeki's hips and initiate a forward roll over my left shoulder. Notice how I'm rolling down by Shigeki's legs, as well as how I keep my left knee pinned to the mat as I make the transition. The former gives me the momentum needed to transition into the truck, and the latter prevents Shigeki from escaping the position and possibly taking my back.



4



To execute the twister roll, I bring my left arm to the back of Shigeki's right leg and roll forward over my left shoulder.



5



As I roll onto my back, I grab the inside of Shigeki's right leg with my right hand, reach my left hand toward his right arm, and drive my legs toward the mat to generate momentum.





As I continue to drive my legs toward the mat, Shigeki is forced onto his left side, exposing his back. Immediately I work to establish over-under control by elevating my shoulders off the mat and reaching my left arm behind his head.



To secure over-under control on Shigeki's back, I wrap my left arm around the left side of his neck, reach my right arm underneath his right arm, and then grip my hands together in the center of his chest. As a rule of thumb, you always want to secure over-under control on your opponent's upper body before wrapping your legs over his hips. This prevents you from losing control of his back should a scramble ensue.



Squeezing tight with my over-under control to prevent Shigeki from scrambling, I swing my right leg around the outside of his right leg.



I complete my transition to Shigeki's back by maneuvering my right foot around to the front of his right hip and then bringing my left foot up to the inside of his left hip.



## Baby Arm

A lot of times when you secure twister side control, your opponent will slip his near arm between your legs in an attempt to escape the position. When this happens, you have an option to finish the fight with an arm bar. My instructor Jean Jacques Machado showed me this move back in the early developments of the twister system, and at first I wasn't sold. Although he was well versed in my system, he had his own go-to moves. I figured the technique hadn't been tried and tested, meaning it was probably a low-percentage move. I didn't include it into my group of core techniques, but I'd go for it whenever it was right there for the taking. Slowly I started getting better and better at locking up my opponent's arm, and I realized that the submission consisted of levels and could be mastered. The more I practiced it, the better I got. It never became a high-percentage move, but it's a key technique to have in your arsenal because it can potentially allow you to finish the fight right from twister side control.



I've secured twister side control of Einstein's right side.



In an attempt to escape, Einstein slips his right arm between my legs and begins digging his left arm underneath my left armpit.



3



Successfully slipping his left arm underneath my left armpit, Einstein clasps his hands together using a Gable grip just above my left hip.

4



Immediately I grab the top of Einstein's right wrist with my right hand.

5



Due to Einstein's evasive actions, the grapevine and mount transitions are no longer available, forcing me to explore my other options. Because his hands are gripped together over my left leg, I can do one of three things: I can spin around his head in a clockwise direction and submit him with either a triangle or an arm bar, or I can remain in twister side control and work to break his grip so I can execute the baby arm submission. I accomplish the baby arm submission by dropping my left hand to the mat, posting my right foot behind me, elevating my hips off the mat, and curling my left leg underneath his right arm.





I secure the baby arm position by hooking my left foot behind my right knee, coiling my right leg behind me, and dropping my butt to the mat. Notice how my left leg is wrapped underneath Einstein's right elbow. This creates a fulcrum that will allow me to break his grip and finish with the baby arm submission.



Dropping my head toward Einstein's right hip, I use my weight and the strength in my right arm to break his grip and drive his right arm toward the mat. It is important to notice that his right thumb is pointing toward the ceiling. Not only does this positioning of his hand put pressure on his elbow joint, but it also prevents him from curling his arm back into his body and reestablishing his grip.



# Twist Tri

When your opponent weaves his arm between your legs in an attempt to escape twister side control, finishing him with the baby arm is an excellent option. However, if your opponent locks his hands tightly together, it can sometimes be difficult to break his grip and finish him with an arm bar. In such a situation, a good option is to let him keep his grip, swing your leg around his head, and lock in a triangle choke as demonstrated below.



In an attempt to escape twister side control, Einstein slips his right arm between my legs, digs his left arm underneath my left armpit, and clasps his hands together over my left leg. To counter his evasive actions, I assume the baby arm position by posting on my left arm, elevating my hips off the mat, curling my left leg underneath his right elbow, hooking my left foot behind my right knee, and sitting my butt to the mat. From here I have several attack options.

Einstein's Gable grip is extremely tight, making it difficult for me to isolate his right arm and apply the baby arm submission. Instead of burning energy challenging his grip, I opt to transition to the triangle submission. I begin by swinging my left arm over to the right side of his body and posting my hand on the mat. At the same time, I post my left knee on the mat and begin swinging my right leg over his head toward his left side.



Still posting on my left hand and left knee, I begin rotating my body in a clockwise direction.



Dropping down to my left elbow, I swing my right leg over Einstein's head and then bury it into the left side of his neck.



Falling to my back, I wrap my right leg around the back of Einstein's head and then I maneuver my right foot behind my left knee. It is important to notice how I'm also pulling his right arm toward my right side using my right hand. When I cinch in the triangle choke, positioning his arm to my right side will help cut off the blood flow to his brain.



To secure the triangle position, I hook my right foot behind my left knee, pull Einstein's right arm toward my right side using my hands, and squeeze my knees together.



Still squeezing my knees together, I cinch in the triangle choke by reaching both hands behind Einstein's head, clasping my hands together using a Gable grip, and pulling his head toward my stomach.

## Twist Bar

This technique comes into play when your opponent weaves one arm between your legs and his other arm underneath your armpit in an attempt to escape twister side control, but he prevents you from applying the baby arm by keeping his arms gripped tightly together. Instead of transitioning into the triangle, which I demonstrated in the previous technique, I transition directly into an arm bar. Dean Lister showed me this technique, and with arm bars being among my favorite submissions, I found it to be a major asset to the 10th Planet system.



From twister side control, Einstein reaches his right arm between my legs, digs his left arm underneath my left arm, and grips his hands together over my left leg. To prevent him from escaping, I assume the baby arm position by elevating my hips off the mat, slipping my left leg under his right elbow, hooking my left foot behind my right knee, and sitting my butt to the mat. I can now explore my attack options.



Einstein's Gable grip is extremely tight, making it difficult for me to isolate his right arm. Instead of fighting his grip for the baby arm submission, I decide to transition to the arm bar. I begin by swinging my left arm to the right side of his body and posting my hand on the mat. At the same time, I unhook my legs and begin to swing my right leg over his head toward his left side.



Dropping down to my left elbow, I move my right leg to the left side of Einstein's head.



Keeping a firm grip on Einstein's right wrist with my right hand, I fall to my back and pull my left knee out from underneath his right arm. As you make this transition, it is important to apply downward pressure with your legs and keep your knees pinched together to prevent your opponent from forcing a scramble and possibly escaping.



I latch on to Einstein's right wrist with both hands and maneuver my left leg over his head. To apply the arm bar, I drive my legs downward, pinch my knees together, elevate my hips, and pull his right arm toward my chest using both hands.



# Kimura

When you establish twister side control, your opponent will often try to establish an underhook with his far arm in order to create the space he needs to escape the position. If he manages to secure an underhook, a good way to prevent him from completing his mission is to apply a figure-four on his underhook arm, switch your base, step your leg over his head, and lock in the kimura submission.



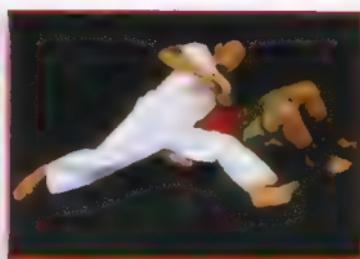
I've established twister side control on Einstein's right side.



In an attempt to escape, Einstein begins digging his left arm underneath my left armpit.



Having dug his left arm underneath my left armpit, Einstein reaches his left arm across my body and turns into me. His goal is to create space and force a scramble, which could potentially allow him to get on top, pull me into his guard, or escape up to his knees.



To prevent Einstein from forcing a scramble, I grab the top of his left wrist with my right hand.



Driving Einstein's left hand toward his left hip using my right hand, I wrap my left arm underneath his left arm and reach for my right wrist with my left hand.



I grab my right wrist with my left hand and then drive Einstein's left arm toward the mat on the left side of his body.



In order to complete the kimura, I first need to switch my base. I accomplish this by bringing my left leg underneath my right leg, sprawling my left leg straight back, and driving my right knee into Einstein's right hip. As I make this switch, I use my weight and the strength of my arms to pin Einstein's left arm to the mat on the left side of his body.



Propping my weight on my right knee, I step my left leg over Einstein's head, post my left foot on the mat, and then pull him up onto his right side using my lock on his arm. To secure the kimura submission, I drive his left wrist toward the back of his right shoulder using my right arm, while at the same time pulling my left arm toward my body.

## The Darce

The Darce is another submission option from twister side control when your opponent establishes an underhook with his far arm. It was first mastered by Joe Darce, a jiu-jitsu practitioner from Renzo Gracie's academy, and it quickly spread all over the west coast. A few years ago I hardly ever utilized this technique, but then one day Jason "Mayhem" Miller came to my gym and Darced everyone in the class. Being susceptible to the submission was a weakness we had, and Miller really opened my eyes to how effective the Darce could be when applied by someone who had mastered the technique. Although those of us at 10th Planet have since corrected that weakness, it didn't happen overnight. The Darce is a highly versatile tool to have in your system, but learning how to use it effectively, as well as defend against it, takes at least a couple of years. This technique can be applied when passing your opponent's guard, when you're in sprawl control, or to nullify your opponent's underhook when you're having a difficult time finishing with the kimura from twister side control.



1 I'm in twister side control on Einstein's right side. In an attempt to escape, he secures a left underhook by slipping his left arm underneath my left arm.



2 Still trying to escape, Einstein turns onto his right side. From here I could execute the kimura like I did in the previous sequence, but instead I decide to utilize the Darce.



Continuing to drive his left underhook across my body, Einstein turns into me and gets onto his right side. In order to successfully execute the Darcé, I need to switch my base and lock up his head before he climbs up to his knees. To begin the process, I bring my left leg underneath my right leg, sprawl my left leg straight back, jam my right knee into his hips, and dig my right arm underneath his left arm.



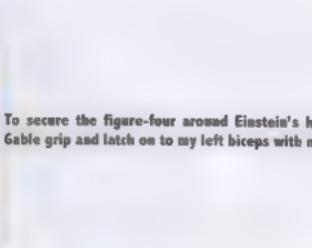
Distributing my weight over Einstein's body, I dig my right arm underneath his left arm and then slide my arm across his chest and the right side of his neck. It is very important to notice the positioning of my right hand—my thumb is pointing upward, which will allow me to cut into the right side of his neck with the inside of my wrist.



Pulling my left hand off the mat, I Gable grip my hands together and position my left forearm over Einstein's left ear.



Before I figure-four my arms and cinch in the Gable, I first need to close off the gap between Einstein's head and my body. I accomplish this by driving all of my weight into the top of his left shoulder and pulling my arms tight to my chest.



To secure the figure-four around Einstein's head, I release my Gable grip and latch on to my left biceps with my right hand.



I wrap my left arm across Einstein's left shoulder and squeeze my arms together. To add pressure to the choke, I center my weight over his head, sprawl my legs back, and sink my hips to the mat.

## Red Cross

This technique is best utilized from twister side control when your opponent manages to establish an underhook with his far arm, but rather than reaching his arm around your body, which allows you to go for the kimura or the Darcie, he reaches his arm over your shoulder. When your opponent does this, he can escape from twister side control by turning into you. To avoid such an outcome, your best option is to step over into the mount the instant you feel him reach his arm over your shoulder. The technique is far from rocket science, but it gets the job done.



1



I've established twister side control on Einstein's right side.



2



In an attempt to escape, Einstein begins digging his left arm underneath my left arm.



3



In addition to successfully digging his left arm underneath my left arm, Einstein manages to pull his right arm out from underneath my body. Still working to escape twister side control, he turns into me by rolling onto his right side and attempts to grip his hands together over my right shoulder. Because he has reached his left arm over my right shoulder, I am unable to secure either the kimura or Darcie submissions. The only option I have left is to transition into the mount, which I must do quickly to prevent losing dominant positioning.

## PART 1: TWISTER SIDE CONTROL



I immediately begin my transition into the mount by moving my left arm to the right side of Einstein's head, planting my left elbow on the mat, and circling my head in a counterclockwise direction toward Einstein's head.



Continuing to circle in a counterclockwise direction, I drive off my left foot, slide my right knee across Einstein's hips, and post my right hand on the mat.



Dropping my right leg to the mat on the left side of Einstein's body, I secure head and arm control by wrapping my left arm under his head, sliding my right arm under his left shoulder, and clasping my hands together using a Gable grip.

## The Bermuda Triangle

A lot of times when you have an opponent in twister side control, he'll work to establish an underhook with his far arm so he can get onto his side, but once he's completed his task, he'll dig his underhook arm underneath your body to prevent you from submitting him with either the kimura or the Darce. When your opponent does this, it allows you to wrap your arm around his head, lock up the figure-four, step over his body, and finish him with the arm triangle submission on his opposite side.



I've established twister side control on Einstein's right side. In an attempt to escape, he secures a left underhook by slipping his left arm underneath my left arm.



Einstein turns into me by rolling onto his right side and then he quickly jams his left arm underneath my body to avoid getting caught in the kimura or Darce submissions.



Due to the positioning of Einstein's left arm, I am unable to secure either the kimura or Darce submissions. However, his actions create an opening for me to catch him with an arm triangle. I begin by circling my head in a counterclockwise direction toward his head, sliding my left arm underneath his left armpit, and then driving my left hand across his chest toward the right side of his neck. It's important to notice how I've kept my weight distributed directly over the top of Einstein's body to maintain control of the position.



4 Pushing off the mat with my right foot and driving my weight over the top of Einstein's left shoulder, I wrap my left arm around the right side of his neck.



5 To assume the arm triangle position, I latch onto my right biceps with my left hand, and then place my right hand on the right side of my head.



6 I mount Einstein by stepping my right leg over the top of his legs.



7 To finish the arm triangle submission, I must first establish the "track stance" on Einstein's left side. I accomplish this by maneuvering my left foot over the top of his legs and then laying my left shin across his stomach. As I do this, I sprawl my right leg straight back and get up onto the toes of my right foot. From this position, I drive all my weight toward Einstein's head, which adds pressure to the choke and forces him to tap.



## The Garcia

Here is another option for when your opponent turns into you and blasts up to his knees in an attempt to escape twister side control. Instead of establishing double ankle or DeSouza control and working to get him in the truck, you go straight to his back by establishing over-under control, locking your hands together, swinging around his body, and securing your hooks. Marcelo Garcia is phenomenal with this technique. The instant his opponent gets up to his knees, Marcelo dives over him and secures control of his back.



1



I've established twister side control on Einstein's right side.



2



Einstein turns onto his right side, driving his left elbow toward the mat in an attempt to get up onto all fours. Although transitioning to the mount or capturing him in an arm triangle aren't available due to the positioning of his left arm, I can keep dominant positioning by transitioning to his back. To pull this off, I need to get my hooks in and then establish over-under control.



3



Continuing to turn into me, Einstein explodes up to his knees. As he does this, I wrap my left arm over the top of his left shoulder and hook my left foot around the inside of his left leg. Notice how I'm floating my hips off the mat, allowing Einstein to roll into me.

## PART 1: TWISTER SIDE CONTROL



I climb onto Einstein's back by swinging my right leg over his body and then hooking my right foot around the front of his right hip.

As I drive my right foot to the inside of Einstein's right hip, I jam my right arm under his right arm and begin rolling over my right shoulder.



As I roll over my right shoulder and onto my back, I secure over-under control by clasping my hands together in the center of Einstein's chest using a Gable grip. I then use this control, along with the momentum of my roll, to pull Einstein over to my left side.



Rolling onto my left side, I clutch everything tight and gain control of Einstein's back. To see your finishing options from here, visit the section devoted to back control.

# The Gallop

The gallop comes into play from twister side control when you're working to apply the fish net and your opponent crosses his legs tightly together to prevent you from establishing the grapevine. Utilizing the pry bar is usually best because it allows you to secure the grapevine and remain on the path of the twister, but sometimes the pry bar doesn't work because your opponent keeps his legs hooked together as though his life depended upon it. Instead of releasing your control, transitioning back to twister side control, and then mounting your opponent, your best option in this all-too-frequent scenario is to mount your opponent directly off the failed pry bar using the gallop.



**Caught in twister side control, Einstein attempts to escape by turning into me, giving me a brief opportunity to lock up the grapevine on his left leg. Immediately I reach my right arm between his legs and then wedge my right hand underneath his right thigh. The next step toward locking up the grapevine is to bring my right leg over Einstein's left leg, but before I can accomplish this, he realizes my intentions and hooks his right foot behind the crook of his left knee, making the grapevine difficult to establish.**



**In order to lock up the grapevine, I must first pry Einstein's legs apart. Accomplishing this would be very difficult with one arm, so I bring my right foot around to the back of his left ankle and then work to pry his left foot out of the crook of his right knee by sliding my foot toward his right foot.**

**With the pry bar not working, I decide to mount Einstein to maintain dominant positioning. I begin the process by hooking my right foot around the back of his legs and then coiling my right leg behind me. Notice how this draws his legs over the top of my left leg. Once my left leg is uncovered, I hook my right foot behind my left ankle and begin pulling my right arm out from underneath his legs.**



Keeping my feet crossed, I pull my right arm out from underneath Einstein's legs and begin circling my body in a counter-clockwise direction toward his head.



Continuing to circle my body in a counterclockwise direction, I come up onto all fours, post my left hand on the mat to the left of Einstein's head, and post my right hand on the mat to the right of his head.



To secure the mount position, I uncross my feet and drop my right leg to the mat, and then I establish head and arm control by wrapping my left arm underneath his head, sliding my right arm underneath his left shoulder, and clasping my hands together using a Gable grip.



## Part Two

# The Truck

Although I only spent a single season on the mats in high school, the wrestler's guillotine always stuck with me. Every time I rolled around with one of my cousins or wrestled in the grass with a friend, I'd do my best to slap it on and get them to submit. I would have gone for something else, but it was the only submission I knew. At the time I didn't bother to analyze the different positions you transition through while locking up the submission. I really didn't see any point to it. In wrestling the goal is to pin your opponent's back to the mat, and the wrestler's guillotine allowed you to accomplish that.

That changed when I started training jiu-jitsu at the age of twenty-four. Pinning your opponent's back to the mat was useless in this new sport. The goal was to submit your opponent and make him quit. The wrestler's guillotine was still the only grappling technique I had a firm grasp of, so I decided to play around a little and see what I could pull out of it. This led me to the truck, a position that I normally ran right through on the quest for the wrestler's guillotine. After spending only a little bit of time there, I realized that it was another dead zone like the back, the mount, and the spider web. By dead zone I mean a position where you have numerous options to submit your opponent and he has very few options to escape. While the spider web was a dead zone because of the multiple ways you can attack your opponent's arms, the truck was a dead zone because of the various ways you could attack his legs. And the leg locks weren't run of the mill. They were sneaky and dastardly and easy to catch your opponent with unless he had been caught in the truck before, which was a rarity indeed.

The more time I spent in the truck, the more ways I discovered to submit my opponents. Suddenly there were all these roads you could take, which is the rea-

son I ended up calling the position the truck. While working for the UFC, I spent a great deal of time in the producer's truck. Both the director and the producer of the show have all these screens in front of them, and every moment they are forced to make decisions. Should they show the action taking place on the y-screen or the d-screen? Should they zoom in or zoom out on the actions taking place in the octagon? They have all sorts of options, and they have to make split-second decisions as far as which one to take. The same goes for the truck. The instant you arrive in the position, you must ask yourself what to do. Should you go for the crotch ripper, the banana split, the calf crank, the kamikaze calf crank? Should you forget about submitting your opponent from the truck and transition into the twister? Should you forget about the twister and take your opponent's back? There are so many things you can do from the truck, and in order to truly perfect the twister system, you must understand when each of your options is best utilized. It's just like trying to orchestrate a UFC pay-per-view—unless you understand how to put it all together, it's going to come out looking like shit.

The nice part about spending the time to master the truck position is that it'll give you a dead zone most practitioners of Brazilian Jiu-Jitsu don't have. It adds a ton of tricks to your arsenal, making you a much more dangerous fighter.

## Deja Vu

If you lose control of your opponent's near arm or leg when in the truck, the chances are he will roll away from you in an attempt to escape. In such a scenario, your instincts will probably tell you to roll into your opponent, which will most likely put you in his guard. After going through all that work to reach the truck, this isn't the best outcome. A better option is to go against your instincts and execute the twister roll down by his legs. When done right, it puts you back into the truck and allows you to regain control of the position.

1



I've established the truck position on Compella.



2



In an attempt to escape, Compella straightens out his right leg, breaking the hold that I had on his right foot.



3



Now that Compella has broken my hold on his right foot, he spins away from me by rolling over his left shoulder.





As Compella rolls over his left shoulder and up to his knees, I immediately sit up. It's important to notice that I've kept the grapevine intact leading up to this step.



I release the grapevine on Compella's left leg and post my right foot on the mat. Keeping my left leg coiled tight around the back of his left knee, I lean my body forward toward his legs. This position gives me a couple of options. I can turn into Compella, which would put me in his guard, or I can execute a twister roll and put him back into the truck. Not wanting to have to pass Compella's guard, I choose the latter option.



To start the twister roll, I push off my right foot, post my right hand on the mat, and initiate a forward roll over my left shoulder.





As I roll over my left shoulder, I grab the inside of Compella's left ankle with my left hand.



Keeping my left leg hooked around the inside of Compella's left leg for control, I roll over onto my back.



I roll all the way down to my back and prepare to lock down Compella's left leg by swinging my right leg toward my left foot.

10



I lock down Compella's left leg by hooking my right leg over my left foot and then hooking my right foot underneath his left shin. At the same time, I hook my left hand around the inside of his right leg and grab the top of his right foot with my right hand.

11



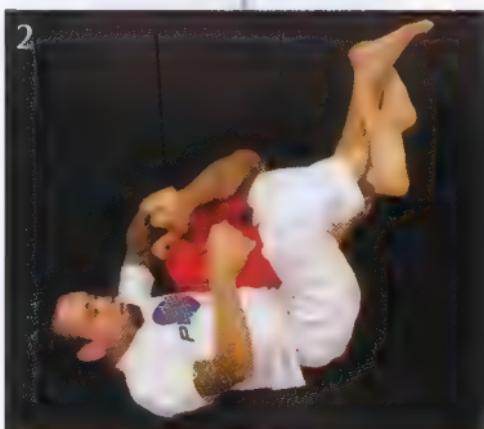
To secure the truck position, I straighten my legs, maneuver my left hand to the outside of Compella's right leg, and then grab on to his right shin with my left hand. At the same time, I bring my right arm to the inside of his right leg and latch onto the top of his right foot. From here I have many offensive options at my disposal.

## The Calf Crank

If you get to the truck and feel transitioning to the twister is too risky because you're tired or your opponent's defenses are sharp, you have the option to finish your opponent directly from the truck with a calf crank. It's an excellent submission to put your opponent in pain, but not everyone will tap under the pressure, especially in competition when a lot is on the line. In such a situation, your best option is to take matters to the next level by applying the kamikaze calf crank, which is the next technique in this section.



I've established the truck position on Compella. Notice how I'm gripping the top of his right foot with both hands.



Maintaining control of Compella's right leg with my left hand, I release my right grip on his ankle and reach my right hand toward his left foot to lock in the calf crank. As a rule of thumb, anytime you reach for your opponent's leg to execute this submission, you always want to do so with your far hand. If you reach with your near hand, your opponent can snatch up your arm and catch you in an arm bar. Applying the submission with your far hand puts your arm out of reach, making it a very low risk technique.



I coil my legs toward my body to bring Compella's left leg closer and then grab the top of his left foot with my right hand. Usually I can force my opponent to tap from this position, but Compella is holding tough. Instead of abandoning the submission, I will get my right leg involved to add more pressure to the crank.



Still pulling down on Compella's left foot with my right hand, I place my right foot on my left heel and apply outward pressure. This drives my left shin deep into the back of his left calf and forces him to tap. It is important to notice how I've maintained control of Compella's right foot with my left hand. This prevents him from freeing his near leg and then stomping on either my right hand or foot, which would relieve pressure from the crank and possibly create an opportunity for him to escape.

## The Kamikaze Calf Crank

The kamikaze calf crank comes into play when you're working for the regular calf crank from the truck but you can't lock it in because your opponent's legs are too strong. Instead of giving up, you maneuver your outside leg to the inside of your opponent's trapped leg. Once accomplished, you can then use your outside leg to add downward pressure to your opponent's trapped leg and finish the submission. However, there is a downside to utilizing this technique. Although it gives you way more finishing power, it takes away some of your control. The reason it's called the kamikaze calf crank is because it tends to be all or nothing. If you're not successful with the submission, you will most likely lose your dominant positioning.



I'm attempting to finish Compella with the calf crank, but his leg is strong and he refuses to tap. Instead of abandoning the submission altogether, I decide to transition to the kamikaze calf crank.



I remove my right foot from my left heel and then maneuver my right leg to the inside of Compella's left leg. Although this sacrifices some of my control, it'll allow me to apply a lot more downward pressure to Compella's left leg and get the tap.

3



I line the crook of my right knee along the inside of Compella's left shin.

4



4



To lock in the kamikaze calf crank, I pull down on Compella's left foot with my right hand, coil my right leg over his left leg, and then hook the toes of my left foot over my right shin. Now that I'm pulling down on his left leg with both my right hand and right leg, his calf drives painfully into my left shin and he quickly taps. It is important to note that commitment is everything with this technique. You give up control for pulling power by getting your right leg involved, and if you hesitate, your opponent could possibly force a scramble and escape.

## Defcon 4 Calf Crank

This is another last-resort technique that you can pull out of your hat when you just can't seem to finish your opponent with the regular calf crank from the truck position. Instead of giving up, you lean forward and secure a rear naked choke on your opponent's trapped leg. Although this gives you a ton of finishing power, the position eliminates a lot of your control and makes you vulnerable to getting caught in an arm bar. A speedy finish is a must.



I've established the truck position on Einstein.



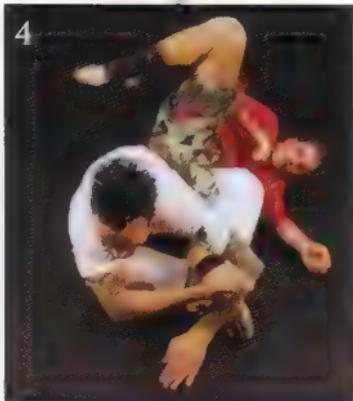
Maintaining control of Einstein's right leg using both hands, I drive my legs toward the mat and sit up.



Still controlling Einstein's right foot with my left hand, I reach my right hand down and grip the outside of his left foot.



4



Releasing my left grip on Einstein's right foot, I lean forward and wrap the crook of my left elbow around his left shin. It is important to execute this step with speed and precision because the moment you release your opponent's right foot, he has a brief window of opportunity to escape. The quicker you wrap your arm around his left shin, the briefer that window becomes.



5



To create a figure-four arm lock on Einstein's left foot, I grab my right biceps with my left hand and then maneuver my right hand to the back of his left foot. The position is similar to when you apply a rear naked choke, except instead of attacking your opponent's neck, you're attacking his leg.



6



I place my right foot on the back of my left foot.



Pulling Einstein's left foot toward my body using my figure-four armlock, I roll to my back and press upward with my right foot, driving my left shin into the back of his left calf.



I complete the calf crank by placing my right hand on my right ear. It is important to notice that I'm still pulling Einstein's left foot toward my body using my figure-four armlock, as well as using my right foot to drive my left shin into his left calf.

## The Banana Split

Establishing DeSouza control and rolling into the truck puts you in a great position to lock in the banana split, and executing the fish net and rolling into the truck puts you in a great position to lock in the crotch ripper. However, it is also possible to lock in either the banana split or crotch ripper when you end up in the truck with ankle control. The positioning of your opponent's near leg (the one you have locked down with ankle control) should decide which submission you utilize. If your opponent's near leg is coiled in tight to his body, your most viable option is the banana split, which stretches his legs apart and puts pressure on his groin. If his near leg is extended, your best option is to utilize the crotch ripper, which stretches his legs apart and puts pressure on his groin and hip flexors. The goal of both submissions is to test your opponent's flexibility. If you apply either the banana split or crotch ripper and your opponent doesn't immediately tap, it means he has good flexibility and you should move on to one of your other options, such as the calf crank or transitioning into the twister submission.



1



I've secured the truck position on Compella. Notice how his right leg is coiled in tight. This presents a perfect opportunity for me to test his flexibility by executing the banana split submission.



2



Maintaining control of Compella's right foot with my right hand, I wrap my left arm around his right thigh and then wedge my left hand into the crook of his right knee.





I release my right grip on Compella's right foot and then hook my hands together using an S-grip in the crook of his right knee.

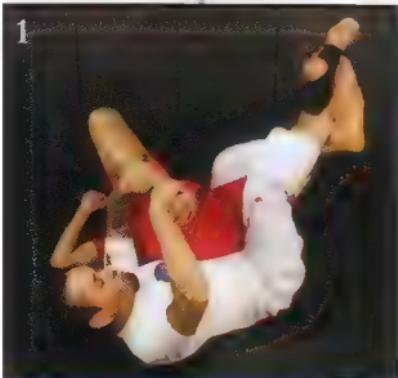


To execute the banana split submission, I place my right foot on the top of Compella's left ankle, drive his left leg toward the mat by applying downward pressure with my left leg and right foot, and pull my arms over my head.



## Crotch Ripper

As I mentioned in the introduction to the previous move, the crotch ripper can also be applied from the truck position when you have ankle control. While the banana split is best utilized when your opponent's near leg is coiled, the crotch ripper is best applied when your opponent has his near leg extended. Just as with the banana split, the move is designed to test your opponent's flexibility. If he doesn't quickly tap, it's best to move on to one of your other options.



I've secured the truck position on Compella.



Compella overpowers my ankle control and straightens out his right leg.





As Compella straightens out his right leg, I wrap my left arm around the outside of his right thigh and then clasp my hands together just above his right kneecap using a Gable grip.



To apply the crotch ripper submission, I straighten my legs, draw Compella's right leg toward my chest using my arms, and slightly rotate my shoulders to my right side. It is important to notice how Compella's right leg is now on the left side of my head.

## The Wheelchair

When you can't submit your opponent with the calf crank, kamikaze calf crank, banana split, or crotch ripper, and you're too tired to engage in a battle for the twister submission, the ankle lock is your last option to finish him from the truck. It's not an option I utilize often, but it's an option nonetheless.



I've secured the truck position on Compella.



To secure the ankle lock, I pull Compella's left leg toward the mat with both hands, wedge the outside of his right foot into my right armpit, and then wrap my right arm around his right ankle. It's important to notice how the inside of my right wrist is cutting into the back of Compella's Achilles tendon.



I make a fist with my right hand and then cup my left hand over my right hand. Notice how the thumb of my right hand is pointing toward my chest.



To complete the submission, I straighten my legs and pull my right arm toward my head. Notice how I use my left hand to push upward on my right fist to increase the torque of the submission.

## Iron Palm Strike

It's great when you can finish your opponent from the truck with one of the various leg locks at your disposal, but if you fail to lock in a submission because your opponent's defenses are sharp or he's just too strong, transitioning to the twister submission is your best option. The first step along this path is to hook your opponent's near arm, pull it across your chest, and then grab it as though it were a baseball bat to lock it down. If your opponent is unfamiliar with the twister system, this chore can prove to be quite easy, but if your opponent understands your intentions, he'll lock his hands tightly together the instant you hook his arm to prevent you from accomplishing your goal. In such a situation, your simplest option is to break his grip using the iron palm strike.



I've secured the truck position on Compella.



Having decided to snare Compella in the twister, I need to isolate his right arm and establish baseball bat control. To begin the process, I maintain control of his right foot using my right hand and hook my left arm around the inside of his right arm.



Understanding my intentions, Compella clasps his hands together using a Gable grip. As he does this, I line up the crook of my left elbow with the crook of his right elbow. From here, I will work to break his grip so I can assume baseball bat control.





I release my right grip on Compella's right foot.



To break Compella's grip, I thrust my right palm into the base of his left hand.



I blast my right palm through Compella's left hand, breaking his grip.



7



Keeping my left arm coiled tight to my body, I grab the top of Compella's right wrist with my right hand.

8



Keeping my left arm tight to my body, I pull Compella's right arm toward my chest using my right hand.

9



Maintaining a strong grip on Compella's right wrist with my right hand, I form a second grip on his right wrist using my left hand. It is important to notice my left grip; I'm only using my index finger, middle finger, and thumb of my left hand. Although this might feel awkward at first, it prevents your opponent from being able to break your grip should he wildly thrash his arm. From here I can work through the final three steps that lead to the twister submission.

## Bolt Cutter

When in the truck position, it's great when you can snatch up your opponent's arm and go directly to baseball bat control, but if your opponent understands your intentions and clasps his hands tightly together using a Gable grip, you're going to need to break his hands apart. You can accomplish this using the iron palm strike, and you can also manage this using the bolt cutter. I wouldn't go so far as to say the bolt cutter is a high percentage technique—it works about thirty percent of the time—but it's probably the most effective way of breaking your opponent's grip when striving for baseball bat control.



I've secured the truck position on Compella.



Having decided to snare Compella in the twister, I need to isolate his right arm and establish baseball bat control. To begin the process, I maintain control of his right foot using my right hand and hook my left arm around the inside of his right arm.



Understanding my intentions, Compella clasps his hands together using a Gable grip. As he does this, I line up the crook of my left elbow with the crook of his right elbow. From here, I will work to break his grip so I can assume baseball bat control.



To reach baseball bat control, I first need to break Compella's grip. I could achieve this by executing the iron palm strike, but Compella's grip is too strong. Instead I decide to employ a more powerful technique—the bolt cutter. To begin, I draw my left elbow toward my body and then wrap my left wrist around the crook of his right



I release my grip on Compella's right ankle and reach my right hand toward the inside of his right arm.



To assume the bolt cutter position, I jam my right hand to the inside of Compella's right arm. It's important to notice the positioning of my arms. The crook of my right elbow is wrapped around Compella's right wrist, and the inside of my left wrist is wedged into the crook of his right elbow.



To break Compella's grip, I keep my arms locked tight to my chest, rotate my shoulders in a clockwise direction, and roll to my back.



Keeping my left arm coiled tight to my body, I pull Compella's right arm toward my chest using my right hand.



Maintaining a strong grip on Compella's right wrist with my right hand, I form a second grip on his right wrist using my left hand. It is important to notice my left grip; again, I'm only using my index finger, middle finger, and thumb of my left hand, which prevents Compella from being able to break my grip by thrashing his arm. From here I can work through the final three steps that lead to the twister submission.

## The Snatch

If your opponent understands the twister system, he's going to lock his hands tightly together the moment you swing around and try to isolate his near arm. You can break his grip using the iron palm or the bolt cutter, but the snatch allows you to bypass both of those techniques, which can be extremely beneficial when going up against a guy like my student Conor Heun. Not only has he learned how to catch you in an arm bar as you work to break his grip, he has also gotten very good at it. The goal of the snatch is not to break your opponent's grip, but rather trick him into giving you his arm. This is accomplished by sitting up in the truck and attacking your opponent's legs. A half-assed effort won't get you far. In order to steer your opponent's mind away from locking his hands together, you've got to make him believe that his legs are in jeopardy. If you manage to really sell the attack, your opponent will reach his near arm up to help defend his legs. The instant this happens, underhook his near arm with your near arm and then grab his wrist with your opposite hand and pull his arm into baseball bat control. When done in one fluid motion, your opponent won't have time to lock his hands together. It's not an easy move to pull off. As you attack his leg, you've got to have one eye trained on his leg and one eye trained on his near arm to see what it's doing, but once you spend some time perfecting it, you'll find that it's an effortless way to transition into baseball bat control.



I've secured the truck position on Einstein.



Einstein is hip to my game, and I realize that if I were to try to isolate his right arm to establish baseball bat control, he would quickly lock his hands together to prevent me from accomplishing my goal. I could always use the iron palm or the bolt cutter to break his grip, but I don't feel like going through all of that. Instead, I decide to deceive him by utilizing the snatch. I begin by driving my legs toward the mat, sitting up, and acting as if I'm going for a leg lock.





To sell the leg lock, I reach my right hand down and grip the outside of Einstein's left foot.



As Einstein sits up to defend against the leg lock, I release my right grip on his left foot, sit back, and hook my left arm underneath his right arm.



Before Einstein can lock his hands together, I hook my left arm deeper around his right arm and grab the top of his right wrist with my right hand.



6



Keeping a firm grasp on Einstein's right wrist with my right hand, I drop to my back and pull his arm toward my chest.



7



Maintaining a strong grip on Compella's right wrist with my right hand, I form a second grip on his right wrist using my left hand and pull his right arm to my chest. As with the previous two moves, I'm only using my index finger, middle finger, and thumb of my left hand. Notice that my left elbow is above his right armpit. If my elbow were under his armpit, not only would it be harder to execute the twist-er, but it would also increase his chances of escape.



## Final Three Steps

In the sequence below I demonstrate the final three steps that take you from baseball bat control to the twister submission. The first step is to take the arm you have trapped to your chest, move it over your head, and trap it underneath your back. It's a very difficult step for your opponent to defend against because you have a solid grip on his wrist and he can't get his other arm involved. Once accomplished, you want to keep his arm trapped underneath your back using your far arm, while at the same time hooking your near arm underneath his neck. This step is a little more difficult because your opponent's head will most likely be lying flat on the mat, leaving little room to wedge your hand underneath his neck. Things get even more difficult when your opponent is familiar with the twister system because he will also use his free hand to block you from scooping your arm underneath his head. To help you get through this difficult roadblock, you want to lift your legs up in the air and then drive them back down to the mat. Because you still have your opponent's leg wrapped up in the grapevine, your rocking motion will temporarily lift his head off the mat, giving you space to quickly hook your arm underneath his neck. As soon as you complete this task, you'll want to move onto step three, which is to release your grip on the arm you have trapped under your back, reach your arm over your opponent's body, and then clasp your hands together using an S-grip. If you don't move to this step the instant you complete step two, your opponent will be able to reach his free hand over his head and pull your arm out from underneath his neck. If you move to step three and your opponent continues to attempt to pull your arm out from behind his neck, the chances are you'll be able to lock your hands together before he can complete his goal, which means you've got him.



I've secured baseball bat control on Einstein's right arm.



Now that I've secured baseball bat control, I can work through the final three stages of the twister. The first step is to maneuver Einstein's right arm behind my head, which I accomplish by releasing my left grip on his right wrist, elevating my left shoulder off the mat, and pulling his right arm behind my head using my right hand.



**3**  
Keeping a firm grasp on Einstein's right wrist, I lay my left shoulder down on the mat to trap his right arm behind my back. Immediately I work to get my left arm behind his neck, but Einstein blocks me using his left hand.



**4**  
I attempt to get past Einstein's blockade by circling my left hand in a clockwise direction around his left wrist, but he is hip to my game and continues to block me from jamming my hand underneath his neck.



**5**  
I attempt to get past Einstein's blockade by circling my left hand in a clockwise direction around his left arm.

6



Unable to get past Einstein's left hand, I elevate my lockdown into the air and turn onto my right hip. This forces his shoulders to momentarily lift off the mat, giving me a chance to hook my left arm underneath his head.

7



Wrapping my left arm underneath Einstein's head, I force Einstein's shoulders back down to the mat by flattening both of my hips on the mat.

8



Now that I have completed the second step toward securing the twister, I move onto the third, which is to wrap my right hand around the front of Einstein's head and clasp my hands together over his left temple using an S-grip. I begin the process by releasing my right grip on his right wrist and then shooting my right hand toward his head. In order for Einstein to block me from accomplishing the final step, he takes his left hand off my left hand and brings it to the front of his head. It is important to move onto step three the instant you complete step two to prevent your opponent from peeling your arm out from behind his head.



The instant Einstein reaches his left arm up to block my right arm, I circle my right hand around his left arm in a clockwise direction.



Now that I've gotten past Einstein's defense, I reach my right hand toward the left side of his head.



I clasp my hands together on Einstein's left temple using an S-Grip. Notice how my right palm is flush with his head. Keeping my legs straight, stretching out the lockdown I have on his left leg, and applying downward pressure with my legs to pin his leg to the mat, I pull his head toward my body using both hands.

## Defcon 4 Twister Finish

This is an option for when you've got your opponent in the twister submission but he's not tapping. Instead of giving up on the twister, you increase the pressure on his spine by releasing your S-grip and applying a figure-four lock on the side of his head using your arms, almost as if you're going for a rear naked choke. If he still doesn't tap, he's not human.



1



2

Einstein refuses to tap to the twister, leaving me with no choice but to cause him some severe pain by transitioning to the defcon 4 finish.



3

Controlling Einstein's head with my left arm, I release my S-grip and grab my right biceps with my left hand.



4

To secure the defcon 4 twister finish, I cup my right hand around the right side of Einstein's head and then use my figure-four arm lock to pull his head toward my body.



## The Scissors

As you know, there are three steps that you must complete in order to lock in the twister submission from baseball bat control. This technique comes into play when you've got your opponent's arm trapped under your back but you can't wedge your arm underneath his neck to complete step two. You've tried raising your legs up and then dropping them down to lift your opponent's head off the mat, but he knows what you're trying to accomplish and blocks you every step of the way. Instead of continuing to battle for the twister submission, you sit up, wrap up your opponent's near arm, and finish him with the inverted arm bar.



I've secured baseball bat control on Einstein's right arm.



I release my left grip on Einstein right hand, elevate my left shoulder off the mat, and pull his right arm behind my head using my right hand.





Maintaining a firm grasp on Einstein's right wrist with my right hand, I trap his right arm behind my head by dropping my left shoulder to the mat. Working for the twister submission, I immediately attempt to reach my left hand underneath his neck, but Einstein blocks me from accomplishing my goal by bringing his left hand to the right side of his head.



Instead of fighting to complete the twister, I decide instead to set up the inverted arm bar. Releasing my right grip on Einstein's right wrist, I sit up into him and begin to wrap my left arm around the back of his right arm.



To secure the inverted arm bar, I wrap my left arm around Einstein's right elbow, grab the top of my left wrist with my right hand, lean my weight backward, and then corescrew my body in a clockwise direction while pulling my arms toward my chest. The last two actions provide the torque needed to finish the submission and get the tap.

## The Recycler

Although you have a number of submission options to finish your opponent from the truck, every once in a while you'll go up against an opponent who manages to neutralize everything you throw at him. He'll prevent you from locking in the calf crank, the kamikaze calf crank, the banana split, and the crotch ripper. In such a scenario you always have the option of transitioning to baseball bat control and locking in the twister, but if you know your opponent is a master at defending the three steps you need to complete in order to get to the twister, it's sometimes best to abandon your current route and take your opponent's back using this technique. When you decide to make this transition, the first and most important thing to focus on is securing over-under control on your opponent's back. Once accomplished, you can begin working for the rear naked choke or make yet another transition to the spider web control position.

1



I've established the truck position on Einstein.



2



In an attempt to escape the truck position, Einstein rolls away from me and turns onto his left side. From here I have a couple of options. I can allow Einstein to roll onto all fours, sit up, and then execute a twister roll over his legs, putting me back into the truck, or I can secure over-under control and take his back. In this particular situation I decide to take his back.





3

I work toward securing over-under control by reaching my left arm underneath Einstein's neck. As I do this, I control his right foot with my right hand to prevent him from rolling onto his knees.



4

Reaching my right arm underneath Einstein's right arm, I begin to secure over-under control. Notice that I'm keeping my legs straight. Not only does this keep Einstein's left leg locked down, but it also gives me the control I need to establish over-under control.



5

I secure over-under control on Einstein's back by clasping my hands together in the center of his chest.



6



Now that I've secured over-under control, I release my right hook on Einstein's left leg and begin swinging my right leg over his right leg. As I do this, I squeeze his chest with my over-under control and keep my left hook coiled tight around his left leg. These last two actions prevent him from turning into me and escaping as I work to establish my right hook on his hip.

7



To secure back control on Einstein, I swing my right leg over his right leg, plant my right foot to the inside of his right hip, and bring my left foot up to the inside of his left hip. To learn your attacks from this position, see the section devoted to the back.

## Trader

In this sequence I demonstrate how to take your opponent's back from baseball bat control. Since you worked so hard to reach this position, most of the time you'll want to finish your opponent with the twister submission, but sometimes you get to baseball bat control only to realize your opponent is a master at defending against the twister. If you tried to get past his blockages using the tricks I showed earlier in the book but nothing is working, sometimes it's best to abandon the twister and take his back.



I've secured baseball bat control on Einstein's right arm.



I release my left grip on Einstein's right wrist in order to move his arm behind my head.



Before I can move Einstein's right arm behind my head, he powers his arm free and clasps his hands together in the center of his chest.



Instead of continuing for the twister, which would require me to break Einstein's grip, I decide to take his back. To set up the transition, I pull my left arm out from underneath his right arm and then immediately hook my right arm around his right arm.



5 I reach my left arm around the back of Einstein's neck, and I grip his right shoulder with my right hand.



6 To secure over-under control on Einstein's back, I wrap my left arm around his neck and then grab the top of my left wrist with my right hand.



7 Now that I have secured over-under control, I release my right hook on Einstein's left leg and begin swinging my right leg over his right leg. As I do this, I squeeze his chest with my over-under control and keep my left hook coiled tight around his left leg. These last two actions prevent him from turning into me and escaping as I work to establish my right hook on his hip.



8 To secure back control on Einstein, I swing my right leg over his right leg, plant my right foot to the inside of his right hip, and bring my left foot up to the inside of his left hip. To learn your attacks from this position, see the section devoted to the back.

# The Monkey Mount

Back when I was a blue belt and a purple belt, I almost always went for the twister. Very few jiu-jitsu practitioners paid attention to the developments of my game, and my specialty move remained an anomaly for much longer than I ever expected. I'd secure twister side control, my opponents would turn into me in an attempt to pull me into their guard, and then I'd finish them by slapping on the twister and wrenching on their spine. I utilized the move so often I actually garnered the nickname "The Twister."

My training partners were the first ones to catch on. Not wanting to get caught with what they commonly referred to as "that crazy twister shit," they decided that instead of turning into me when I established twister side control, they would break jiu-jitsu law and turn away from me. They realized that they would be giving me their back by doing so, but they trained with me enough to realize that I wasn't that good when I took my opponent's back. They figured they could avoid my submissions, shake me off, and get back into familiar territory. It would have worked out perfectly for them if the twister application was limited to twister side control, but it was even easier to set up off the back. As a result, I caught my opponents in the twister when they turned away from me as well.

Eventually my training partners realized their best course of action when caught in twister side control was to lie flat on their back and do nothing at all. This presented a major roadblock. Although they were basically giving me the mount, my mount sucked. After working so hard to pass my opponent's guard and obtain twister side control, I'd climb into the mount and get reversed or bucked off. Then I'd have to start all over again. I felt side control was a much more stable position. You could work for kimuras, Americanas, and arm bars all day long without the risk of getting put on your back.

However, I realized the damage that could be done from the mount. You basically put your opponent into

a position where you have a whole bunch of offensive options and he has none. You can rain punches down into his face or lock in a number of devastating submissions. It is a position from which you have a number of opportunities to end the fight, but all those offensive options mean little if you can't maintain control of your opponent or keep the position.

I avoided the inevitable for as long as possible, but when more and more of my training partners began nullifying my twister setups by lying flat on their back, I made the decision to focus everything on the mount. I was going to break that bitch down just like I had with the half guard, the rubber guard, the truck, and the twister. I figured the first step was learning the best way to control my opponent when I obtained the mount. Did I want to latch onto him with double underhooks? Did I want to latch on to him with an overhook and an underhook? I figured my best course of action was to ask my instructor, Jean Jacques Machado.

"If you were mounting your brother, Rigan, what would be your first step?"

"I would assume head and arm control," he answered.

"Why?"

"In order for your opponent to bump you off him and go to half guard, butterfly guard, or whatever, he needs to place both of his hands on your hips. If you have head and arm control, he can't do that."

It made perfect sense to me because the back worked the same way. I quickly got busy on perfecting head and arm control, and then I moved onto step two, step three, step four. In my quest to find the best position to assume when in the mount, I slowly started evolving. For a while I placed my feet on my opponent's hips, a position I called the monkey mount. I liked the position because it put a lot of downward pressure on my opponent's hips, which hindered his ability to bridge and roll me off the mount. I played around with it quite a bit, even put the position in my

first book, *Jiu-Jitsu Unleashed*. But as the evolution continued, the monkey mount started to change and look a lot different, eventually becoming the new and improved monkey mount.

### THE MONKEY MOUNT



**The Gangsta-Lean**

In order to play the new monkey mount, you've got to get underneath your opponent's elbows and establish head and arm control. That's the first and most impor-

tant step because it allows you to clinch up with your opponent. Just like my rubber guard game, my mount game is all about the clinch. You want to smother your opponent, squeeze him, smash him. You want to have the same mindset as you do when playing the rubber guard; the only difference is that now you're on top.

Once you establish head and arm control, the most dominant position you can assume from the monkey mount is the gangsta-lean. It's the ultimate mount position because it spreads your opponent out and completely breaks him down, taking away all his offensive and defensive options. If you've achieved head and arm control and want to assume the gangsta-lean on your opponent's right side, the first step is to slide your left knee forward and place it underneath his right shoulder. This elevates his elbow off the mat and strips him of his base on that side. His only option at that point is to place his left hand on your chest and try to push you off of him, but you prevent him from accomplishing this by driving your chest down into his face and leaning to his right side. This traps his right arm between your left knee and left shoulder, taking it out of the picture.

The next step is to grab his left wrist with your right hand and pin it to the mat. Achieving your goal comes down to a battle of strength, but because you have the entire weight of your body behind you, it's a battle difficult to lose. I've spent a considerable amount of time analyzing the best way to grab your opponent's wrist. At first I tried grabbing it as though I were going for an Americana, but it caused me to lose control of my opponent's head. Then I tried grabbing it as though

I were going for the kimura. Although assuming this grip would allow me to spin out and possibly lock in the kimura, it still didn't provide adequate control. In the end, it became clear to me that the best way to grab your opponent's wrist wouldn't offer a submission on his arm at all, but it would prevent him from pulling his arm back into his body, which was the ultimate goal.

The gangsta-lean is designed for locking in the mounted triangle. Once you establish the position, your opponent's only viable option for avoiding the triangle is to wedge his near arm underneath your body, and in doing so he gives you a quick transition to the spider web, where you can finish him with an arm bar. That's all he can really do. You're isolating his arms. Your weight is high up on his shoulders. You're leaning your weight to one side, which pins him to the mat and gives you the needed space to lock in the mounted triangle. Your opponent can buck and thrash his hips, but he can't bridge because all your weight is on his head and shoulders. He can't capture one of your legs and pull you into his guard because your hips are too high. Although the position might look and feel awkward at first, it is an extremely stable position that sets you up for a very effective submission.

Your opponent's best option is to hinder you from reaching the gangsta-lean in the first place. If you're in the regular mount, he can hinder you from climbing your hips up his body by T-Rexing his arms. If you find yourself in such a scenario, I demonstrate how to force the gangsta-lean by establishing head and arm control. If that doesn't work because your opponent is keeping tight defensive posture, you can inch your way into the arm triangle or slap on an Americana and transition to the spider web. If he attempts to roll before you reach the gangsta-lean, you can execute the swim move and transition to the spider web or float your body on top of him as he rolls and take his back. If he breaks your posture down and latches onto you with double underhooks, you can execute the loco plata or apply a shoulder lock. If you're fighting in MMA and your opponent T-Rexes his arms, preventing you from securing the gangsta-lean, you can throw downward strikes to his face. When he moves his arms up to protect his face from the onslaught of punches, you can transition directly into the spider web, secure an arm triangle, or simply maneuver into the gangsta-lean position.

# Gangsta-lean

In the sequence below, I demonstrate how to transition into the gangsta-lean from the traditional mount.



I've established the mount position on Shigeki.



To transition to the gangsta-lean, I first need to secure head and arm control. I start the process by wedging my left arm between Shigeki's right arm and neck and maneuvering my right arm underneath his left arm.

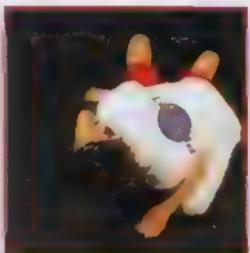


I secure head and arm control by dropping my weight down onto Shigeki's chest, wrapping my left arm around the back of his head, weaving my right arm underneath his left arm, and clasping my hands together over his left shoulder using a Gable grip.





Now that I've secured head and arm control, I begin transitioning into the gangsta-lean by driving my left knee under Shigeki's right arm and leaning all my weight to my left side. Notice how I use my weight to pinch Shigeki's right arm between my thigh and lat muscle while still keeping my left arm wrapped underneath his head. Not only does this isolate his right arm, but it also keeps his shoulders pinned to the mat, making it extremely difficult for him to escape by bridging. Another important aspect is the positioning of my right leg and foot. I keep my right leg as tight to my opponent as possible, and I keep my right foot planted on the mat by his hips. This gives me the base and balance I need to maintain the position should my opponent start to buck and thrash in an attempt to escape.



Keeping all my weight distributed to my left side, I grab Shigeki's left wrist with my right hand.



To secure the gangsta-lean position, I straighten out my right arm and use my weight and all of my strength to pin Shigeki's left wrist to the mat. Notice how Shigeki's left palm is pointing toward the ceiling, and how the fingers of my right hand are wrapped around the outside of his wrist. From here I can begin setting up the slow triangle, which is the next technique in this section.

## Slow Triangle

The slow triangle is the best submission option the gangsta-lean has to offer. As a matter of fact, the gangsta-lean is designed for setting up and cinching in the slow triangle. In order to be successful with this technique, it is very important that you control your opponent's wrist the proper way. If you look at the first photo in the sequence below, you'll notice that the fingers of my right hand are wrapped around the outside of my opponent's right wrist. You'll also notice that I'm pinning his arm to the mat above his head rather than down by his ribs. Not many jiu-jitsu practitioners utilize this type of wrist control because it doesn't allow them to lock up any submissions. They can't apply a kimura or an Americana. Despite this fact, it is by far the best way to control your opponent's wrist, which is the most important step when applying the slow triangle. As long as you're properly controlling his wrist, you can step your foot over his trapped arm and then slide your leg underneath his head. Once accomplished, you can release your wrist control and finish him by pulling up on his head with both hands. If you lock everything tight and your opponent doesn't tap, you can roll over to your back to increase pressure on the hold. If your opponent defends well against the slow triangle, you can transition directly into an arm bar, an inverted arm bar, an Americana, or the spider web, all of which I'll demonstrate how to do over the next ten pages.



To set up the slow triangle, I begin maneuvering my right foot over Shigeaki's left arm. As I do this, I keep my body low and my weight distributed to my left side to pin his shoulders to the mat and make it difficult for him to escape by bridging.



I maneuver my right foot over Shigeaki's left arm, lift his head off the mat using my left arm, and grab my right ankle with my left hand.





Utilizing the space I created with my left arm, I pull my right leg underneath Shigeki's head using my left hand. Notice how I'm still controlling his left arm with my right hand. This keeps his arm isolated, which prevents him from using it to block my transition into the triangle position.

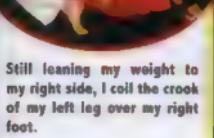


To assume the triangle position, I need to hook the crook of my left leg over my right foot. To begin this process, I lean my weight to my right side, post my left foot out on the mat, and pull Shigeki's head off the mat with my left arm. These actions not only allow me to accomplish my goal, but they also keep Shigeki's left shoulder pinned to the mat, making it difficult for him to escape.



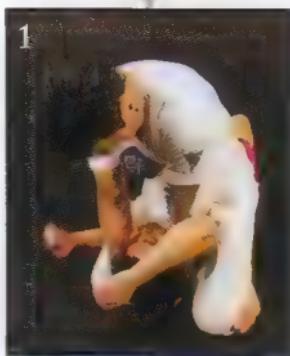
Still leaning my weight to my right side, I coil the crook of my left leg over my right foot.

To cinch in the mounted triangle submission, I sit my weight down on top of Shigeki's chest, grab the back of his head with both hands, and then pull his head toward my body.



## Slow Straight

If you lock in the slow triangle and your legs are completely gassed out, it can sometimes be difficult to finish your opponent off. You always have the option of rolling to your back to better lock in the triangle, but such an option should usually be reserved for when you can't get the finish due to your legs being out of position. If you roll to your back with weakened legs, there is a good chance your opponent will power out of the triangle, putting him on top. A better option is to maintain the triangle position, latch on to your opponent's arm that's trapped between your legs, pull it up to your chest, and finish him with the straight arm bar. If your opponent has that arm tucked away or you just can't get it into position for the straight arm bar, your best option is to attack his other arm, which I'll show how to do in the next two techniques.



I've secured the mounted triangle from the gangsta-lean. Although I have the hold locked tight, Shigeki refuses to tap, forcing me to explore my other options. I decide to execute the straight arm bar.



To secure the straight arm bar, I grab Shigeki's right wrist with both hands, pull his arm into my chest, posture up, and thrust my hips into his right elbow, hyperextending his arm.



## Slow Inverted

When you can't finish your opponent with the slow triangle and he's preventing you from executing the slow straight, a good option is to isolate your opponent's free arm. How he reacts once you gain control of his arm will dictate what submission to apply. If he defends by coiling his arm down by his hips, you'll want to apply the inverted arm bar. If he coils his arm up toward his head, your best bet is to slap on an Americana, which I'll show how to do in the following sequence.

1



I've established the mounted triangle from the gangsta-lean.

2



To defend against the triangle submission, Shigeki coils his right arm and places his right hand on his right ear. This gives him some room to breathe and prevents me from finishing him with the choke. Rather than fight to pry his hand off the side of his head, I decide to attack his left arm by applying the inverted arm bar submission. I begin my attack by leaning my weight to my right side, posting my left hand on the mat, and grabbing his left arm with my right hand.

3



Still leaning my weight to my right side, I drop my head to the mat and wrap my right arm around Shigeki's left arm so the inside of my left forearm is under his left elbow. It's important to notice how I'm using my weight to pin Shigeki's left arm to the mat, as well as how I'm trapping his left arm between my right shoulder and neck.

4



To lock in the inverted arm bar, I distribute my weight over my head and right shoulder, clasp my hands together using a Gable grip, and pull my arms into my chest.

## Slow American

Just like the slow inverted, the slow American should be considered a secondary technique. You can't finish your opponent with the slow triangle because your legs are gassed, you can't position his arm correctly to apply the slow straight, and you don't want to roll to your back and attempt to finish the triangle for fear your opponent will power out of the submission and dominate from the top.

1



I secured the mounted triangle from the gangsta-lean. To defend against the choke, Shigeki coils his right arm and places his right hand on his right ear. Instead of trying to pry his hand off the side of his head, I decide to attack his left arm with the Americana submission.

2



I grab Shigeki's left wrist with my left hand.

3



Leaning my weight to my right side, I pin Shigeki's left hand to the mat using my left hand and begin maneuvering my right hand underneath his left arm.

4



I wrap my right arm underneath Shigeki's left arm and then latch on to my left wrist with my right hand. To secure the Americana submission, I keep his left wrist pinned to the mat using my left hand and pull his left elbow off the mat using my right arm. This puts a tremendous amount of pressure on his left shoulder and forces him to tap.



## The Fire

If you look at the first photo in the sequence below, you'll notice that I've trapped my opponent's right arm by leaning to my left side and wrapping my left arm underneath his head. Taking his arm out of the picture in this fashion not only helps me keep him pinned flat on his back, but it also allows me to transition into the slow triangle submission. However, keeping an aggressive opponent broken down in the gangsta-lean isn't always easy, especially if he understands your intentions. To prevent you from locking in the slow triangle, a lot of opponents will wedge their trapped arm underneath your armpit, reach across their body, and attempt to rescue the hand you're pinning to the mat. Although it can be difficult to lock in the slow triangle when your opponent is successful with this tactic, it presents a perfect opportunity for you to transition into the spider web, which gives you a better chance at finishing your opponent than the slow triangle. Your opponent may have crawled out of the frying pan by freeing his trapped arm, but in doing so he crawled right into the fire.

1



I've established the gangsta-lean.

2



Shigeki manages to get his right hand underneath my left armpit, which allows him to turn away from me and roll onto his left side.



3



As Shigeki pushes his right arm all the way through to save his left arm, I do two things at once. I pull his left arm off the mat using my right hand, and I sink in my deep left hook. Notice how I've lined up the crook of my left elbow with the crook of his right elbow, as well as how I reach my left hand toward my right hip to keep his arm trapped.

4



Now that I have my deep left hook in place, I wrap my right leg underneath his left shoulder and squeeze my legs together. It's important to mention that I'm driving the weight of my body into his right ribs to prevent him from turning back into me and escaping the arm bar.



5



To limit Shigeki's ability to escape as I transition into the spider web position, I turn my shoulders in a clockwise direction with the intention of wrapping my right arm around his right leg.



6



I secure control of Shigeki's right leg by wrapping my right arm around the outside of his right thigh.





Now that I have control of Shigeki's right leg, I begin transitioning to the spider web position by rolling onto my lower back and sliding my left leg out from underneath his right shoulder.



Still leaning back, I pull my left leg out from underneath Shigeki's right shoulder and start bringing it over the top of his head.



To secure the spider web position, I maneuver my left leg over Shigeki's head and drive my left foot downward, pinning his head to the mat. I still have a deep left hook on his right arm, I'm still controlling his right leg with my right arm, and I'm coiling my legs in tight. To learn your finishing options from here, pick up a copy of my book 'Mastering the Rubber Guard.'



## The Flame

In the previous technique, your opponent wedged his trapped arm underneath your armpit and then reached his arm across his body in an attempt to rescue his hand that you pinned to the mat, allowing you to establish a deep hook on his arm and transition from the gangsta-lean into the spider web. It's a great transition, but after using it a couple of times, the chances are your opponent will catch on. Instead of trying to escape the slow triangle by wedging his trapped arm underneath your armpit, he will attempt to escape by swinging his leg up toward your head, hooking his leg around the arm you're using to pin his wrist to the mat, and then breaking your grip by forcing his leg downward. His hope is to escape the slow triangle frying pan, but in reality he's crawling into the flame because it allows you wrap your arm around his leg and secure a hook. Once you have that hook, clasping your hands together using an S-grip puts your opponent into a cradle hold. From there, you posture up and drive forward with your hips and chest. This pushes your opponent's trapped arm out from underneath your armpit, which in turn allows you to secure a deep hook on his arm and assume the spider web position. The main difference between this technique and the last is that here you're hooking your opponent's leg before his arm.



I've established the gangsta-lean.



In an attempt to escape, Shigeki brings his right leg over his left leg and rolls onto his left hip. As he does this, I keep his shoulders pinned to the mat to prevent him from rolling me over and escaping the mount position.



## PART 3: THE MOUNT



Utilizing his flexibility, Shigeki works to free his left arm from my right grip by jamming his right foot to the inside of my right wrist.



Shigeki straightens out his right leg and breaks my grip on his left wrist.



To turn Shigeki's escape attempt into an offensive counter, I immediately hook my right arm around his right leg, which will allow me to transition into the spider web position.



Keeping my weight distributed over Shigeki's right arm, I clasp my hands together over his left shoulder using an S-grip, putting him in a very uncomfortable position. His only option is to try and slide his right arm underneath my left armpit and then use his right hand to break my grip apart. This is exactly what I want him to do because it will allow me to hook his right arm with my left arm, swing my leg around his head, and secure the spider web position.



I slide my left knee underneath Shigeki's right shoulder, coil my right foot toward his left arm, and slightly posture up.



Posturing up, I drive forward with my hips and chest. Not only does this cause my left arm to slip over the top of Shigeki's head, but it also pushes his right arm out from underneath my left armpit. The instant this occurs, I release my S-grip and hook the crook of my left elbow around the crook of his right elbow.



Now that I have control of Shigeki's right arm and right leg, I begin transitioning to the spider web by rolling onto my lower back and sliding my left leg out from underneath his right shoulder.



Still leaning back, I pull my left leg out from underneath Shigeki's right shoulder and begin maneuvering it over the top of his head.



To secure the spider web position, I place my left leg over Shigeki's head and then drive my left foot downward to pin his head to the mat. It's important to notice that I still have a deep left hook on his right arm, and I'm still controlling his right leg with my right arm. From here, I can execute a number of different attacks, many of which are covered in my book 'Mastering the Rubber Guard.'



# Arm Triangle

Transitioning from the traditional mount to the gangsta-lean is an excellent option because it opens up numerous attacks, but when up against an opponent with excellent mount defense, making such a transition can be difficult. In such a situation, applying the arm triangle from the traditional mount is a great alternative.

The first step with the arm triangle is to get underneath your opponent's elbows and assume head and arm control. Although this can be hard to manage when your opponent is T-Rexing his arms, you have some options. If you're competing in an event that allows strikes, one such option is to posture up and fire punches at your opponent's face. The instant he elevates his arms to protect his head, you can get underneath his elbows and assume head and arm control. If you're competing in an event that doesn't allow punches, your best bet is to utilize the method I lay out below.

It is important to pay attention to each of the photos and captions, because I execute this technique differently from most jiu-jitsu practitioners. The first difference is that I use a figure-four lock instead of a Gable grip to finish the submission. Any time you lock up the arm triangle from the bottom position, the only way to apply enough pressure is to use a figure-four. Although you can use your body weight to help lock in the submission from the top, I wanted to develop the best arm triangle in the business, and applying a figure-four even when on top seemed the best way to accomplish that. The other main difference is that instead of bailing off into side control and flattening my body out on the mat, I finish the arm triangle from a position I call the "track stance." If I have my opponent's left arm trapped to the side of his head, I'll dig my left knee into his belly to spread his body out and keep his hips pinned to the ground, post the toes of my right foot on the mat, and drive my head down into the choke. When you combine the figure-four with the track stance, it gives you tons of squeezing pressure.

At the end of this technique, I offer a couple of different ways to finish the submission. The purpose of placing your knee on your opponent's belly is to keep him pinned to the mat, but if he is exceptionally strong, he might still be able to turn away from you and escape the submission. Although he'll be giving you his back, there is no need to go through the battle for the rear naked choke when you've already got him in a submission. To better lock your opponent's hips to the mat and further spread his body out, you can utilize a finish I call "the chimp." All it involves is putting the foot you have on the mat onto his hip. It's a great option to utilize when the track stance isn't working.

The second alternate finish I offer is called "the impaler." Instead of planting your knee in your opponent's belly, you plant your knee in your opponent's sternum and throat. In terms of its rate of success, it blows both the track stance arm and the chimp out of the water. It's the highest percentage arm triangle I could come up with. The reason I don't utilize it right off the bat is because I've gone to the track stance for so long, it's become second nature. As soon as I go from head and arm control to trapping my opponent's arm across his head with the figure-four, I'm already at the track stance. As a result, I'll try to finish my opponent with the first finish, but if it doesn't work for whatever reason, I'll either transition to the chimp or go right to the impaler.



1 I've secured the mount position on Shigeki. Notice how he is maintaining a tight defense by T-Rexing his arms. Although I could still work for head and arm control, which would allow me to establish the gangsta-lean position, I choose to set up the arm triangle instead.





To set up the arm triangle, I reach my left hand to the inside of Shigeki's right arm and maneuver my right arm underneath his left elbow.



Wrapping my left arm underneath Shigeki's head, I hook my right arm around his left elbow and begin to crawl my right hand up the mat toward his head.



I continue to crawl my right hand up the mat toward Shigeki's head, forcing his left arm toward the left side of his head.



To trap Shigeki's left arm to the left side of his head, I hook my right arm around his left arm and then grab the right side of his head with my right hand.



I drop my head to trap Shigeki's left arm to the side of his head and then I place my right hand on his left elbow and force his left arm across his neck.



To keep Shigeki's left arm pinned across his neck, I replace my right hand with my left ear.

To lock in the figure-four arm triangle, I latch on to my right bicep with my left hand, and then place my right hand on the right side of my head. It is important to cinch in the figure-four lock on your opponent's head before you float into side control and work for the finish. If you dismount without first locking in the figure-four, your opponent will have a better chance of fending off the submission.



In order to cinch in the arm triangle, I need to dismount and secure the track stance position on Shigeki's left side. I start by pushing off the mat with my right foot and maneuvering my left leg over Shigeki's midsection.



I assume the track stance by laying my left shin across Shigeki's hips, sprawling my right leg straight back, and getting up onto the toes of my right foot. This allows me to drive all my weight toward Shigeki's head, squeeze my arms together, and force him to tap. However, sometimes it can be difficult to finish the arm triangle from this position, which is why I provide two alternate finishes.

## The Chimp



Unable to finish Shigeki with the arm triangle from the track stance, I decide to transition into the chimp. I accomplish this by lifting my right foot off the mat and placing it on his right hip. This directs more of my weight into the choke, which should yield a quick tap.

## The Impaler



Shigeki still didn't tap under the pressure of the chimp, leaving me with no choice but to transition to the impaler. I do this by sprawling my right leg straight back and getting up onto the ball of my right foot, much like I did when I assumed the track stance. Then I slide my left knee up to Shigeki's sternum and drive my kneecap into his throat. Once everything is in place, the chances your opponent will resist the pressure is slim, giving you the tap you've been looking for.

## The Hang-Up

When you lock in an arm triangle, the most common defense is for your opponent to hook his trapped arm around the side of his head, which relieves a great deal of pressure from the choke. Instead of abandoning the arm triangle when this occurs, I'll drop the hand I have on the side of my head, grab his wrist, and then move his trapped arm to the opposite side of his head. Before letting go of his wrist, I'll press my head tightly against his arm to eliminate all space, making it difficult for him to reassume defensive posture. From there, I'll reestablish my figure-four, squeeze everything tight, and finish my opponent off. The reason I call this technique "the hang up" is because his defensive actions makes it look like he's talking on the telephone. As a matter of fact, when an opponent gets caught in the arm triangle, his coach will often shout, "talk on the telephone," to describe how he should move his body to defend against the submission. When you execute this technique, you're basically hanging up on the call your opponent's trying to make and putting him to sleep.



1 I have the arm triangle submission on Shigeki, but he defends against the choke by coiling his left arm and placing his left hand on his left ear. In order to secure the choke, I need to reposition his left arm across his neck.



2 I grab Shigeki's left wrist with my right hand.





As I begin to push Shigeki's left arm toward the right side of his head, I drop my head and place it under his left arm.



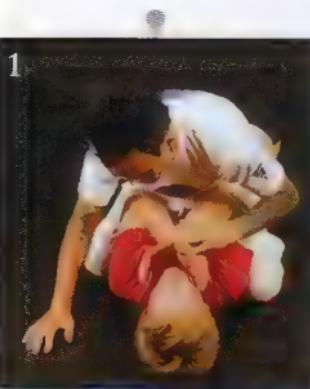
Applying sideways pressure on Shigeki's left arm with my head, I push his left hand over the top of his head with my right hand.



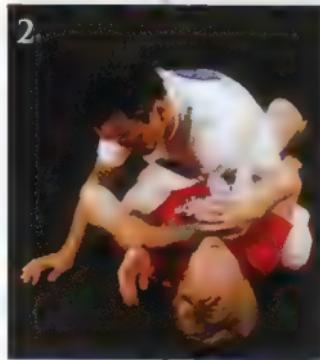
Now that I have moved Shigeki's left hand to the right side of his head, I cut off the blood flow to his brain by placing my right hand back on my right ear, squeezing my arms together, and driving all my weight toward his head.

## Ameri-Spider

When applying the Americana submission from the mount, it's important to really smash your chest into your opponent's face to prevent him from wedging his opposite arm underneath your body and locking his hands together. However, sometimes your opponent will manage to create separation between your bodies by bucking his hips. If he gets his opposite arm underneath your body and clasps his hands together, it can be difficult to finish him with the Americana, but it creates an opening to transition into the spider web. It's not a difficult transition; the most important part of the move is establishing a really deep hook on the arm he wedges underneath your body. Without a deep hook, you won't have a successful transition.



I've secured the mount position on Toby. Notice how he's maintaining tight defense by T-Rexing his arms. Although I could work to establish head and arm control, which would allow me to secure the gangsta-lean, I decide instead to set up the Americana.



I grab Toby's left wrist with my left hand.





Using my weight, I drive Toby's left arm to the mat.



Now that I have Toby's left arm isolated, I begin working to lock in the Americana by wedging my right arm underneath his left arm and then grabbing my left wrist with my right hand.



To apply the Americana submission, I push Toby's wrist downward using my left hand, drive my weight forward, and elevate his left elbow by lifting my right arm upward.



In an attempt to rescue his left hand and avoid the submission, Toby jams his right arm underneath my left arm-pit, shoots his arm across my chest, and grabs his left wrist with his right hand. Although this relieves some of the pressure I'm applying to his left shoulder, it creates an opportunity for me to transition into the spider web position.



7



I begin my transition to the spider web by sliding my left knee up to Toby's head, which keeps his right elbow off the mat.

8



I release the Americana and establish a deep left hook on his right arm.

9



I elevate Toby's left arm using my right hand and then coil my right leg under his left shoulder.



10



In order to make a smooth transition into the spider web, I must first secure control of Toby's right leg. I begin by turning my shoulders in a clockwise direction and reaching my right hand toward the outside of his right leg.

11



I gain control of Toby's right leg by wrapping my right arm around the outside of his right thigh.

12



To secure the spider web position, I pull my left leg out from underneath Toby's right shoulder, maneuver my left leg over the top of his head, and then hook my right foot over my left foot. I've still got a deep left hook on his right arm, and I'm still controlling his right leg with my right arm. To learn your options from here, visit the section devoted to the spider web in my book 'Mastering the Rubber Guard.'

## The Bustamante

When you're in the mount and your opponent bridges really hard over one shoulder, he's giving you a perfect opportunity to transition into the spider web using the swim move. It's not a terribly complex technique to execute, but you've got to act fast. The instant your opponent rolls, you need to establish a deep hook on his arm, post your opposite elbow to prevent your face from slamming into the mat, dig your shin into the back of his head, and then grab his ankle and force him over to his back. There can be no hesitation, making drilling this technique over and over extremely important. The best way to drill is to climb into the mount and have your training partner bridge as hard as he can at will, giving you only a split second to make the transition. As you start to master the technique, you'll begin to understand why I feel this move should be a part of standard jiu-jitsu. It really is that good. Anytime someone has a doubt as to the effectiveness of this technique, I tell him to take a look at the UFC fight between Murilo Bustamante and Matt Lindland. Although Bustamante did the technique a little differently from how I do it, he pulled it off against one of the best wrestlers in the world. It's a clean, smooth transition to the spider web that you don't want to overlook. The one thing you want to pay particular attention to is the hook you establish on your opponent's arm; the deeper you get that hook, the more difficult it will be for your opponent to escape during the transition.



I've established the mount position on Toby.



In an attempt to escape, Toby elevates his hips off the mat and begins to bridge over his left shoulder, giving me a couple of options. The first option is to allow him to roll, float my hips over his body, and take his back. My second option is to use the momentum of his roll against him by executing the swim move and flipping him over into the spider web position. My chances of finishing an opponent from the spider web are much better than finishing him from the back, so naturally I choose the second option.



As Toby rolls over his left shoulder, I hook my left arm underneath his right arm.





4

Toby continues to roll over his left shoulder, trying desperately to escape into my guard. To prevent this from happening, I float my hips over his body, drop my right elbow to the mat, and maintain a deep hook on his right arm. It is important to notice how I'm floating my hips in a clockwise direction toward Toby's head. Not only does this keep him from rolling me to my back, but it will also allow me to use the momentum of his escape to flip him over into the spider web position.



5

Keeping my left arm hooked deep around the inside of Toby's right arm, I drag my left shin across the back of his neck, drive my left knee to the mat, and prepare to roll over my left shoulder.



6

Squeezing my knees together, I drop down onto my left shoulder and reach for Toby's right ankle with my right hand.



7

Rolling over onto my left hip, I scissor my legs, squeeze my knees together, and grab the top of Toby's right foot with my right hand.



Rolling onto my back, I flip Toby over into the spider web position. As I do this, I hook my right arm around the outside of his right thigh.



Maintaining my left hook on Toby's right arm and my right hook on his right leg, I slide my left leg out from underneath his right shoulder and bring it over his head.



To secure the spider web position, I hook my right foot over my left, coil my legs tight against Toby's body, and elevate my shoulders off the mat.



## Samurai to Back

When you're working to get underneath your opponent's elbows and establish the gangsta-lean from the mount, your opponent will most likely do everything in his power to escape the compromising position. One of the more common escapes is for him to trap one of your feet between his legs and assume the quarter guard position. Although the quarter guard doesn't give him many options, his next step will be to turn the quarter guard into the half guard by getting underneath your knee and capturing your entire leg. If your opponent manages to reach the half guard, his options become many. To stop this from happening, it is important to recognize when you're in quarter guard and then immediately bolt your knee to the mat to prevent your opponent from getting underneath it. Once accomplished, you can use the quarter guard position to your advantage by locking down your opponent's leg, executing a twister roll, and then capturing him in the truck or claiming his back. The move requires stealth. If your opponent realizes your intentions, he's going to prevent you from executing the roll by locking your upper body up in the clinch, so it's best to act frustrated that you got caught in quarter guard and pretend to pull your foot free. While your opponent is focused on offense instead of defense, you lock down his leg and execute a quick but smooth twister roll to his back. It's an excellent technique when done right, but unfortunately I can't take credit for it. Some kid came up with it while playing around with twister side control, and he posted the technique on MMA.tv. The instant I saw it, I knew it would be a good addition to my game.



I've secured the mount position on Shigeki, and I have head and arm control.



In an attempt to pull me into quarter guard, Shigeki turns onto his right hip and steps his left foot over my left foot.



To secure the quarter guard position, Shigeki wraps his left leg over my left ankle, hooks his left foot behind his right knee, and pinches his knees together. As he does this, I sprawl my right leg straight back and prepare to swing my body around his legs and secure the grapevine position.



I swing my right leg over Shigeki's legs, hook the crook of my right knee around my left foot, and then plant my right foot on the mat.



Keeping my left knee pinned to the mat, I release head and arm control, post out on my right hand, and prepare to execute a twister roll over his legs.





Pushing off my right foot, I lean my torso over Shigeki's hips, hook my left hand around the inside of his right leg, and execute a forward roll over my left shoulder.



As I roll over onto my back, I drive my legs toward the mat. This gives me control over the roll and generates the momentum needed to transition to Shigeki's back. It's important to mention that I could establish control of his right leg and secure the truck position. However, I know Shigeki is good at defending submissions from the truck, so I have decided to establish back control and work for a choke.



As I continue to drive my legs toward the mat, Shigeki is forced onto his left side, exposing his back. I immediately begin working toward over-under control by reaching my left arm underneath his head.



9 To secure over-under control on Shigeki's back, I wrap my left arm around the left side of his neck, reach my right arm underneath his right arm, and then clasp my hands together in the center of his chest. Notice how I kept his left leg locked down as I worked to establish my over-under lock. As a rule of thumb, you always want to secure over-under control on your opponent's upper body before you wrap your legs over his hips. This keeps you from losing control of your opponent's back should a scramble ensue.



Now that I have over-under control on Shigeki's back, I release my right hook on his right leg and then begin swinging my right leg around the outside of his right leg. As you do this, it is important to squeeze your opponent's chest with your over-under control to prevent him from escaping as you work to establish your hooks.



I complete my transition to Shigeki's back by maneuvering my right foot around to the front of his right hip and then bringing my left foot up to the inside of his left hip.

## Loco Plata

When you climb into the mount, a lot of opponents will attempt to keep your posture broken down by establishing double underhooks and clasping their hands together behind your back using a Gable grip. Not only does this make it difficult for you to establish the gangsta-lean, but it also makes it much harder to lock in an arm triangle or punch your opponent clean in the face. However, it does give you the option of locking in the loco plata. If you read my book *Mastering the Rubber Guard*, then you know that anytime your opponent puts his hands on the mat when in your guard, he becomes vulnerable to the omaplata, go-go plata, and loco plata submissions. When you're on top and he wraps his arms around your back, it's the same thing. In order to be successful with this loco plata, it is very important to use proper form. Each step in the move is designed to prevent your opponent from being able to draw his elbows back into his body and T-Rex his arms, which would allow him to avoid the submission.



I've secured the mount position on Shigeki. In an attempt to avoid my attacks, he's reached both of his arms underneath my arms, gripped his hands together in the center of my back, and buried his head in my chest. To create the space I need to set up the loco plata submission, I've posted both of my hands on the mat and extended my arms.



I post my left foot on the mat.



I slide my left leg underneath Shigeki's right shoulder and head.

4



Dropping down to my left elbow, I force my right arm across the right side of Shigeki's head.



5



I wrap my right hand underneath my left ankle and then begin pulling my left foot toward the front of Shigeki's face.



6



I pull my left foot over Shigeki's throat using my right hand.



7



Still gripping the top of my left foot with my right hand, I begin sliding my right forearm out from underneath my left foot. At the same time, I dig my left arm underneath the back of Shigeki's neck.



Now that I've slid my right forearm out from underneath my left foot, I apply the go-go platé submission by wrapping my left foot around Shigeki's neck, grabbing the toes of my left foot with my left hand, and pressing down on my left heel with my right hand.



I push Shigeki's left hand away from our bodies using my right hand.



I place my right foot on my left heel. To apply the loco platé submission, I pull my left foot into Shigeki's throat using my left hand, as well as drive down on my left heel with my right foot.

## The Crazy American

Although the loco plata is an excellent submission to go for when in the mount, it can sometimes be difficult to lock in. If your opponent is using his free hand to defend against the submission, making it difficult to get your foot underneath his chin, or you're worried about applying the submission and getting rolled, abandoning the loco plata for the Crazy American can be a good option.



I've secured the mount position on Shigeki. In an attempt to avoid my attacks, he's reached both of his arms underneath my arms, gripped his hands together in the center of my back, and buried his head in my chest.



Keeping my right hand posted on the mat, I wrap my left arm around Shigeki's right arm, establishing an overhook.



I slide my left leg underneath Shigeki's right shoulder and head.





I maneuver my right arm over Shigeki's head and prepare to grab my left foot.



Wrapping my right hand around the outside of my left foot, I pull my left leg off the mat and work to position the top of my left foot underneath Shigeki's chin. Although from this position I could work to apply the loco-plata, I'm not in the best position. If I went for it, there is a strong chance Shigeki would roll and end up in my guard. Instead of taking that chance, I decide to go for the Crazy American.



The instant I position my left foot underneath Shigeki's chin, I clasp my hands together using a Gable grip in the center of my torso. It's important to notice the positioning of his right arm; his elbow is in front of my body and his arm is bent backwards, almost as if I were applying an Americana submission.



To secure the crazy American, I pull both hands toward my chest and lean my weight back. (Notice how I'm leaning to my left side so that my left shoulder blade is almost touching the mat.) As I do this, I place my right foot on my left heel and drive my left foot into Shigeki's chin.



## Smashing Choke

As you probably know by now, it can be difficult to reach the gangsta-lean or get an effective offense going from the mount when your opponent keeps his elbows tight to his body and T-Rexes his arms. Although the scenario can be frustrating in jiu-jitsu competition, the blockade is easily surpassed if you're competing in an event that allows striking. The instant you start throwing bombs at your opponent's face, he'll raise his elbows toward his head to keep from getting pummeled, giving you the ability to lock in an arm triangle.



**1**  
I've secured the mount on Shigeki, but he assumes tight defensive posture by T-Rexing his arms. To get him to raise his arms and increase my offensive options, I draw my right arm back to punch him in the face.



**2**  
The instant I draw my right hand back, Shigeki puts his hands on his face and raises his elbows off his chest to guard against my strike.



**Now that Shigeki has elevated his elbows off his chest, I begin working for the arm triangle submission by sliding my left hand to the inside of his right arm.**



4



I drop my head on Shigeki's left side and then use my head to trap his left arm to the left side of his neck. At the same time, I slide my left arm underneath his head and prepare to figure-four my arms.



5



Still trapping Shigeki's left arm to the side of his neck using my head, I figure-four my arms by latching on to my right biceps with my left hand, and then placing my right hand on my right ear.



6



In order for the arm triangle to work, I must first assume the track stance. I start the transition by maneuvering my left foot over the top of Shigeki's legs.



7



To assume the track stance, I lay my left shin across Shigeki's stomach, sprawl my right leg straight back, and get up onto the ball of my right foot. This allows me to drive all my weight toward Shigeki's head, squeeze my arms together, and get the tap. It's important to notice how I use my left shin to stretch him out and pin his hips to the mat.



## Smashing Web

This is my favorite technique when grappling with strikes. I'll use my half guard game or omaplata game to get on top, throw a punch to force my opponent to lift his arms to protect his head, and then I'll transition to the S-mount, establish a deep hook on his arm, and drop back into the spider web. I firmly believe that in time this will become one of the most popular transitions in MMA.



I've secured the mount on Shigeki, but he has assumed tight defensive posture by T-Rexing his arms. To get him to raise his arms and increase my offensive options, I draw my right arm back to punch him in the face.



The instant I draw my right hand back, Shigeki puts his hands on his face and raises his elbows off his chest to guard against my strike.



The instant Shigeki raises his elbows to protect his face, I slide my left knee up to his head and begin coiling my right leg around his left arm.



Squeezing Shigeki's head between my legs, I reach my left hand underneath his right arm and hook the crook of my left elbow around the crook of his right elbow.



In order to make a smooth transition into the spider web, I rotate my shoulders in a clockwise direction and hook my right arm around the outside of Shigeki's right thigh.



Leaning my weight toward Shigeki's legs, I elevate my left knee.



To secure the spider web position, I place my left leg over the top of Shigeki's head, hook my right foot over my left foot, and sit up. It's important to notice that I still have my deep left hook on his right arm, and I'm still controlling his right leg with my right arm.



## Part Four

# The Back

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For the span of time that I was a blue belt and a purple belt, I sucked just as bad at back control as I did at the mount. My entire game revolved around the path of the twister. Anytime I managed to reach the truck, I would go for the twister or the calf crank. I completely ignored the option of taking my opponent's back. The reason I didn't focus more on back control was because I didn't have to. None of the black belts at my academy had seen the twister before, so they weren't teaching my training partners how to defend against it. When I opted to take my opponent's back instead of going for the twister, I finished him at best 20 percent of the time. It didn't take a genius at math to figure out which was a better route to take.

Then two things happened to change my perception of back control. The first happened over time. After catching my training partners again and again with the twister, they began a rebellion against me. At practice they would huddle around Jean Jacques in the corner and ask him for advice on how to stop this crazy-ass submission I kept pulling off. They didn't even care about how to execute the twister—all they cared about was learning how to defend against it. Before long, they got really good at stopping me at the truck and reducing my finishing percentages. The option of taking my opponent's back loomed out on the horizon, but with a 20 percent finishing rate, it didn't appear too alluring.

I toiled over what to do for some time, and then the second thing happened. A jiu-jitsu practitioner named Aaron Briley, who was an absolute master at finishing his opponents from back control, came to Jean Jacques's academy. While I tapped my opponents 20 percent of the time when I had the back, he tapped his

opponents 80 or 90 percent of the time. Immediately I thought, "Wow, there are other levels!" I kicked myself for being so stupid—of course there were other levels. I had written the back off before I had even put any work into it. If I could become as dangerous as Aaron from back control, anytime an opponent shut me down along my path to the twister, I could transition to his back and choke him out.

I set out on a warpath to master the back. I had already developed a hard-core no-gi frame of mind, so I knew I would probably have to attack the back differently from jiu-jitsu practitioners who lived and died by the gi. Starting at square one, I figured the first thing I needed to work on was gaining control of my opponent. Nearly all jiu-jitsu practitioners are trained not to expose their back, and if they do so by accident, they usually realize it in a hurry and turn to face you. In order to capitalize on that split-second opportunity, I had to lock in some type of hold that would allow me to claim and keep my opponent's back. What type of hold should that be? There were three options. I could latch on to him with double underhooks, double overhooks, or utilize one overhook and one underhook.

I examined the technique of some top-level jiu-jitsu practitioners, and I noticed that when they took an opponent's back they almost always established double underhooks. It worked very well for them because immediately after getting double underhooks, they would latch on to their opponent's collar and begin working for collar chokes. I asked myself if such a strategy would also work well for no-gi grappling, and it didn't take long to realize that it wouldn't. In no-gi grappling there is no collar to latch onto, not only making it difficult to control your opponent, but also

making your arms vulnerable to kimuras and inverted arm bars.

With the double underhooks ruled out, I moved onto the double overhooks. It proved to be even less effective because it offered no control—your opponent could simply turn into you. That meant that the best way to secure your opponent's back was to latch onto him using an overhook and an underhook. It certainly took some getting used to, but the more time I put into perfecting the technique, the harder it became for my opponents to shake me off of their back. Maintaining control was extremely important because it gave me time to accomplish step two, which was establishing my hooks.

At first I was content wrapping my legs around my opponent's back and then hooking my feet to the inside of his legs. It seemed to provide adequate control, but then I saw my instructor Jean Jacques compete in the 1999 Abu Dhabi World Championships. He established his hooks like everyone else, but instead of trying to finish his opponents from that position, he would transition to a figure-four body lock, also known as the anaconda. I probably wouldn't have paid much attention to the technique, but he was crushing everyone from back control.

"Why transition to the anaconda?" I later asked him.

"It's because you get very sweaty when you grapple no-gi," he returned. "If you just have ordinary hooks, your opponent can sometimes slip out of your control and turn into you. When you put in the triangle lock, you control his hips and prevent that from happening."

It was all the explanation I needed. With that final addition, my route seemed complete. The first step was to secure the over-unders. The second step was to establish my hooks. The third step was transitioning from the hooks to the anaconda. And the fourth and final step was to begin working for the choke. I put in a ton of time and a ton of numbers, and eventually I started to develop a system. I learned the best way to sink in the rear naked choke when your opponent puts up a fight, as well as how to lock in the rear naked when he stands up and attempts to stack you. I figured out ways to transition from the back to the arm triangle. I came up with a way to transition from the back to the spider web. I perfected neck cranks and

arm chokes. After a lot of hard work and practice, I became just as dangerous from the back as I was from either twister side control or the mount.

All that practice came in handy when I entered the Abu Dhabi World Championships in 2003. In my first match I went up against Gustavo Dantes, a jiu-jitsu black belt who had previously won the Mundial World Championships. I pulled half guard, swept him with the twist back, established twister side control, and then rolled into the truck, a technique called 'the recycler.' The twister was banned in the competition, so I went straight to his back. Immediately, I latched on to him with the over-unders, got my hooks, transitioned to the anaconda, and then secured a textbook rear naked choke.

I figured the route I took to the finish was nothing special, but then I noticed that the other competitors weren't having nearly as much success when they took their opponent's back. As a matter of fact, 95 percent of the time that they took an opponent's back, they lost the position. After watching a few of their matches, I instantly knew why. Instead of latching onto their opponents with an overhook and an underhook, they were using double underhooks. As I mentioned earlier, such a tactic works great when wearing a gi, but we were all competing in a no-gi competition. It wouldn't have struck me as odd if it was one or two competitors, but it was damn near everyone, even the Mundial champions.

There could only be two explanations: Either they hadn't yet discovered the power of the over-unders because they spent all their time grappling with a gi, or they did understand the importance of the over-unders, but they didn't train enough no-gi to make securing the hold instinctive. The latter seemed more reasonable. When you're given an opportunity to take your opponent's back, most of the time you only have a fraction of a second to secure the position. If all you ever do is train with a gi, your first instinct is to shoot your arms underneath your opponent's arms the moment you see an opening to take his back.

I began to wonder if I was the only competitor in the 2003 Abu Dhabi World Championships who realized this. Then I saw a young Brazilian kid named Marcelo Garcia, an alternate who had barely squeezed into the competition. No one knew who he was, but that didn't last long. He took everyone's back. Instead

of latching onto his opponents using double under-hooks, he latched on to them with the over-unders like me. The kid was unstoppable. He knew exactly how to ride the back no-gi, and he choked a ton of competitors out. The only competitor he couldn't choke out was Renzo Gracie, but Marcelo managed to get his back and stay there, which is no small feat.

I figured it wouldn't take long for everyone to utilize the over-unders when securing an opponent's back. Marcelo continued to destroy people when he took their backs. I showed the principle of the over-unders to Javier Vazquez and Marc Laimon, and soon all of their students became extremely dangerous from the back. Renzo Gracie began spreading the over-unders on the east coast. I felt for sure by the 2005 Abu Dhabi World Championships everyone would be using the technique, but that wasn't the case. Competitors were still using the double under-hooks out of instinct, and they were still losing the back position the majority of the time. You don't have to be an alien genius to figure out the over-unders are way better than the double under-hooks, and I'm still optimistic that with enough time people will start figuring that out.

## Rear Naked Choke with the anaconda



I've established an over-under body lock to control Toby's upper body, and I've established both of my hooks to control his lower body. However, in order to gain complete control of his back, I must first figure-four my legs and cinch in the anaconda.



Straightening my right leg, I hook my left leg over Toby's hips.



I begin the process of cinching in the anaconda by hooking the crook of my right leg over the lower part of my left shin and then wrapping my left foot around the back of my right knee. (This is a very important step. If you wrap the crook of your right knee over your left foot instead of your shin, then it becomes impossible to wrap your left foot around the back of your knee, resulting in a loose lock that will allow your opponent to escape the position by turning into your guard.) Next, I coil my right foot behind Toby's right leg and squeeze my legs inward.



Now that I've established the anaconda lock, I weave my right arm underneath Toby's right arm and then latch on to his right wrist with my right hand.



I drive Toby's right arm toward my legs using my right hand.

6



Keeping Toby's right hand pinned to his hips using my right hand, I wedge my left forearm underneath his chin and crawl my left hand up to his right shoulder.

7



I release my right grip on Toby's right wrist.

8



The instant I release my control of Toby's right wrist, I slide my right palm across my chest so that the back of my hand is flush with the back of his neck. As I do this, I curl the top of my left fingers around my right forearm. A common mistake a lot of jiu-jitsu practitioners make when executing a rear naked choke is they grab their right biceps with their left hand, figure-four their arms, and then put their left hand behind their opponent's head. Utilizing such a method not only makes it easier for your opponent to escape, but it also lacks the speed and squeezing power of the setup I show here.

9



To lock in the rear naked choke, I slide my right arm behind Toby's neck, drop my chin, and squeeze my arms together with all my might.

## Conda Switch

As I mentioned in the introduction to this section, utilizing the anaconda when you have your opponent's back is an excellent way to lock his hips in place and prevent him from spinning into your guard. The anaconda can be effective when you've got your opponent face down on the mat, but it's most effective when you and your opponent are lying on your sides. If both of you are lying on your right side, then you want your right foot hooked underneath your left knee, and if you're both lying on your left sides, then you want your left foot hooked underneath your right knee. Most of the time you'll be able to keep your opponent trapped on one side, but on occasion he will bump over to his opposite side. In such a scenario, it is very important that you're able to quickly and fluidly switch your anaconda lock to the opposite side. If your opponent bumps to the opposite side and you don't switch your lock, your ankles become vulnerable and he can possibly slap on a leg lock. For this reason, it's important to practice switching the anaconda from one side to the other in practice. In the beginning you might have to grab your foot and pull it down behind your knee, but with time and practice you'll be able to switch on the fly without using your hands. I know this is true because I have short legs, making the anaconda much harder to apply, but I can slap one on in an instant because I've put in so many numbers. Although the anaconda isn't as important when grappling with a gi because of all the friction, it's a must when no gi grappling. With no clothing to grab on to and the sweat factor added in, the anaconda is often the only way to prevent your opponent from slipping and spinning out of a very dominant position.



1 I've established over-under control and cinched in a figure-four anaconda lock around Toby's abdomen, giving me complete control of his back.



2 Toby attempts to escape into my guard by turning into me. To prevent him from accomplishing his goal, I unhook my feet so I can switch my anaconda lock to the opposite side.





As Toby rolls onto his right side, I hook my right leg across his hips and extend my left leg. Notice how my left arm is still wedged underneath his chin, as well as how the fingers of my left hand are cupped over his right shoulder.



As Toby comes down onto his right side, I hook the crook of my left leg over my right shin and then curl my right foot around the back of my left knee. As mentioned in the introduction, make sure you wrap the crook of your left knee over your shin, not your foot, or you will end up with a loose lock that will allow your opponent to escape.



I lock in the anaconda by hooking my left foot behind Toby's left leg and then squeezing my legs tight.



Now that I've established the anaconda lock, I grab Toby's right wrist with my right hand and force his arm toward his hips.



I release my right grip on Toby's right wrist and then immediately slide my right palm across my chest so that the back of my hand is flush with the back of his neck.



To lock in the rear naked choke, I slide my right arm behind Toby's neck, drop my chin, and squeeze my arms together with all my might.

## The Doerksen

When you lock in the anaconda and are working for the rear naked choke, your opponent's best defense is to plant his feet on the mat, elevate his hips, and drive his shoulders back into you. Not only does this make it easier for him to defend against the choke, but it also makes your anaconda lock ineffective. In such a situation, an excellent option is to abandon the anaconda, reestablish your hooks, and then apply as much downward pressure with your legs as possible. Although you can continue to work for the choke from such a position, I prefer a technique I saw Joe Doerksen utilize against Patrick Cote in UFC 52. Instead of simply reestablishing his hooks when Cote defended against the anaconda, he forced one of Cote's arms down toward his hips and then trapped it there by hooking one of his legs over the top of it. With one of Cote's hands out of the picture, Doerksen avoided the hand fight and sunk in the rear naked choke. BJ Penn used this same technique to finish off Jens Pulver in UFC TUF 5 final. Even though Pulver wasn't defending the anaconda by posting his feet and driving his shoulders back, it worked just as well.

1



I've established over-under control and cinched in a figure-four anaconda lock around Toby's abdomen, giving me complete control of his back.

2



In an attempt to defend against the choke and break my anaconda lock, Toby rolls on top of me, drives off both of his feet, and bridges back into me. As he does this, I establish a firm grip on his right wrist with my right hand and force his right arm toward his hips.





**3**  
I pin Toby's right arm to his hip using my right hand, slide my left forearm underneath his chin, and crawl my left hand up to his right shoulder.



**4**  
Still pinning Toby's right arm to his hip using my right hand, I bring my right leg over his right arm.



**5**  
I wrap my left foot over the top of my right foot and then immediately apply downward pressure with both legs, which is a very important step. If you don't have good squeezing power with your legs, your opponent might be able to wiggle his right arm free and possibly escape back control.



**6**  
Squeezing my legs into Toby's midsection to keep his right arm trapped to his hip, I release my right grip on his wrist and begin to pull my arm out from underneath my right leg.



**7**  
To secure the rear naked choke, I slide the palm of my right hand across my chest and then dig the back of my hand across the back of his neck. Once my right forearm is flush with the back of his neck, I squeeze my arms together and force Toby to tap.

## The Iron Sheik

The iron sheik is an excellent technique to utilize when you've got your opponent on his side with the anaconda locked in, but he's a master at defending against the rear naked choke. All you have to do is release your over-unders, swing your hips up to flatten your opponent out on his belly, and then grab his forehead with both hands and crank his head upward as hard as you can. When done right, you'll probably be able to finish your opponent with this technique about 50 percent of the time. The reason it doesn't work every time is because although the anaconda puts a ton of pressure on your opponent's stomach and ribs, it doesn't prevent him from coming up onto his knees, which is the way to counter this technique. For this submission to work, you've got to act fast.



I've established over-under control and cinched in a figure-four anaconda lock around Toby's abdomen, giving me complete control of his back.



Toby is defending against the choke well. Although I could continue with the hand fight in hopes of eventually securing the rear naked choke, I decide to force him onto his belly and finish him off with the Iron Sheik. I begin the process by weaving my right hand to the inside of his right arm, hooking the fingers and thumb of my right hand over his right wrist, and posting my left elbow on the mat.



I force Toby onto his belly by pushing off my left elbow and rotating my hips in a counterclockwise direction. As I do this, I keep my anaconda lock intact to maintain control of his hips, as well as keep a tight grip on his right wrist to prevent him from posting out on his right arm.



Still rotating my hips in a counterclockwise direction, I come up onto my left hand and force Toby onto his belly.

5



To flatten Toby out on the mat and trap his right arm underneath his body, I drive my hips into his lower back. Once accomplished, I release my right grip on his right wrist, pull my arm free, place my left hand on his forehead, and then place my right hand on top of my left hand.

6



To secure the The Iron Sheik neck crank, I drive my hips down into Toby's lower back and pull his head up off the mat using both hands. Speed is of the utmost importance. You want to finish your opponent before he manages to climb up to his knees or free his right arm from underneath his body and use it to defend against the submission.

## The Schafer

If you have your opponent's back and he begins spinning into your guard, you can catch him in an arm triangle using this technique. The two most important requirements are having a good squeeze and understanding how to position your arms. Once you get those down, this move can be very effective. Eric Schafer was the first fighter in the UFC to pull it off, so I've got to give him credit, but you're beginning to see this technique utilized more and more in MMA competition. In my opinion, it should be a part of everyone's repertoire.

1



I've established over-under control and cinched in a figure-four anaconda lock around Toby's abdomen, giving me complete control of his back.



2



In an attempt to escape the rear naked choke, Toby turns into my left arm by rolling into me. Instead of fighting to maintain control of his back, I decide to use his escape against him by transitioning right into the arm triangle submission. I begin by posting my left elbow on the mat.



3



Still posting on my left elbow, I reach my right arm across his chest, latch on to his left collar with my right hand, and slightly elevate my body so I can work my left leg out from underneath his body.





I pull my left leg out from underneath Toby's body and post my left knee on the mat. Notice how I've kept my right leg hooked to the inside of his right leg. If you release this control before you establish the figure-four lock, your opponent will be able to roll up onto all fours and escape the choke.



Keeping my right leg hooked around the inside of Toby's right leg, I dig my right arm all the way underneath his head and drop my weight down onto his right shoulder. Notice how this forces him further onto his back and allows me to trap his right arm across his neck using the right side of my head.



I latch on to my left biceps with my right hand, and then place my left hand on my left ear. Once I have the figure-four locked tight, I hook my right foot around the outside of Toby's right leg.



To finish the arm triangle submission, I lay my right shin across Toby's abdomen, sprawl my left leg straight back, and get up onto the ball of my left foot. This allows me to drive all of my weight toward Toby's head, squeeze my arms tight, and get the tap. To see alternate finishing options, visit the arm triangle submission in the section devoted to the mount.



## The Back Widow

Transitioning to the spider web position is another excellent option for when you can't lock in the rear naked choke. Personally, I find the spider web to be a more dominant position than the back. When you take your opponent's back, not only does he have both hands to defend against the rear naked choke, but he can also shrug his shoulders and drive his chin down into his chest. He has all sorts of tools to help him avoid the choke. The instant you get to the spider web, you take away all of his tools except for his hands. Always wanting to be in the most dominant position, the "back widow" has become a very important transition in my game. It's unlike many other transitions because instead of employing speed, you want to be slow and methodical.

1



I've established control of Toby's back. Notice how he is pulling down on my left arm with both of his hands, making it difficult for me to cinch in the rear naked choke. Although I could establish the anaconda and engage in a hand fight for the rear naked, I decide to transition to the spider web position because it'll give me a better chance at finishing the fight.

2



To begin my transition to the spider web, I bring my left leg over Toby's left arm and then curl my leg into his body to pin his left arm to his chest.

3



Coming down onto my lower back, I further trap Toby's left arm to his body by hooking my right foot over my left foot.

4



Squeezing Toby's left arm to his chest using both of my legs, I post out on my left hand, push myself into the sit-up position, and hook my right wrist around the inside of his right arm.



5



Now that I'm in an upright position with Toby's left arm trapped to his side, I secure a deep left hook on his right arm by jamming my left hand underneath his right arm. It's important to notice that I keep my right hand hooked under Toby's right arm as I wedge my left hand in. If you fail to do this, you give your opponent a small window of opportunity to escape.





In order to make a smooth transition to the spider web, I turn my shoulders in a clockwise direction and wrap my right arm around the outside of Toby's right thigh.



I uncross my feet and bring my left leg over the top of Toby's head.



To secure the spider web position, I hook my right foot over my left foot and sit up. Notice how I still have a deep left hook on his right arm, and how I'm still controlling his right leg with my right arm.



## Rear Swim Move

In a previous technique I demonstrated how to transition to the spider web from back control when you're lying on your side; in this technique I demonstrate how to transition to the spider web from back control when your opponent is on all fours.



1 I've secured control of Toby's back from the top-bottom position. I have an over-under body lock, and I have both of my feet hooked to the inside of his hips.



2 Instead of engaging in a hand fight for the rear naked choke, I decide to transition from Toby's back to the spider web position. To begin the transition, I post my right elbow on the mat, remove my left hook from Toby's left hip, hook my right leg across his abdomen, and hook my left arm around his right arm. Notice how I line the crook of my left elbow up with the crook of Toby's right elbow.



3 Bracing myself with my right arm, I drag my left shin across the back of Toby's neck.





Keeping my left arm hooked deep around the inside of Toby's right arm, I drive my left knee to the mat and prepare to roll over my left shoulder.



Squeezing my knees tightly together, I drop down onto my left shoulder and reach for Toby's right ankle with my right hand.



As I come down onto my left hip, I scissor my legs, squeeze my knees together, and grab the top of Toby's right foot with my right hand. Once I have a firm grip on his foot, I use that control to help roll him over onto his back.



7



Rolling to my back, I hook my right arm around the outside of Toby's right thigh.



8



To secure the spider web position, I pull my left leg out from underneath Toby's right shoulder, place it over his head, and then hook my right foot over my left foot. I still have a deep left hook on his right arm, and I'm still controlling his right leg with my right arm.

## Part Five

# The Sprawl

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Almost every jiu-jitsu practitioner and MMA fighter understands the importance of having a good sprawl to defend an opponent's open shot, but sprawl control is not just a defensive control position. There are a ton of offensive options at your disposal. You can execute the Darce, gator roll, guillotine, hundred percent, Peruvian necktie, or the twister. You can even make a smooth transition to your opponent's back. If it was an uncommon position to end up in, I could understand people not spending much time on perfecting their sprawl control, but there are numerous ways to end up there, making it one of the most important positions to develop.

You don't want to just get "all right" at sprawl control, you want to make that your shit. Being able to utilize all the options off sprawl control can save you from having to deal with your opponent's guard. It can allow you to end the fight right there. It's a serious shortcut for those who understand how to make the most of the position. Just as with all control positions, you have to drill over and over to get good at it. The first thing you want to be able to do without effort is free your legs from your opponent's grasp. Then you have to understand how to establish an overhook and an underhook. From there, an assortment of chokes and transitions become available, many of which I cover in this part of the book.

## Gator Roll

The instant I saw Antonio Rodrigo Nogueira submit his second opponent in the Pride Fighting Championships with a gator roll, I added the technique into my system. Now I absolutely love it. From sprawl control you slap a figure-four on your opponent's neck, roll over onto your side, and then walk your body toward his body. With your chest driving into your opponent's head, it crunches everything tight and brings the fight to a dramatic finish.

1



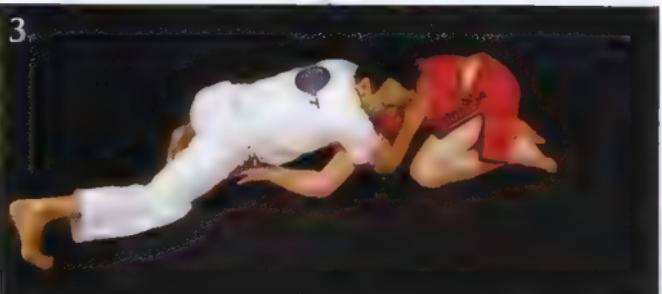
I've defended Toby's double-leg takedown attempt by sprawling. To get my offense going, I need to assume the sprawl control posi-

2



To free my legs from Toby's grasp and assume the sprawl control position, I shoot both legs straight back and drop my hips flat to the mat.

3



Now that I've secured the sprawl control position, I begin setting up the gator roll by sliding my left hand across his chest and under his left arm. Popping my left hand out from underneath his left armpit, I immediately latch on to my right biceps, coil my right arm upward, and place my right hand on Toby's left shoulder, securing a figure-four arm triangle on his head. It's important to mention that you want to have your figure-four locked tight before executing the roll.

4



I switch my hips by sliding my right leg underneath my left leg, and then I drop down onto my right shoulder, forcing Toby onto his left side. It's important to mention that I rolled to my right side because I established the figure-four arm triangle on my right side. If I had established it on my left side, I would have rolled to my left.

5



Keeping the figure-four arm triangle cinched tight, I roll over onto my back.

6



I roll over onto my left side.

7



Now that I've rolled Toby onto his right side, I can cinch in the arm triangle by circling my hips toward his hips. I begin the process by stepping my right leg over my left leg.

8



I slide my left leg underneath my right.

9



As I continue to circle into Toby by walking my body toward his body, my chest drives his head down into my right arm, cuts off the blood flow to his brain, and forces him to tap.

## The DarcE

There are many different moves that I'll execute from sprawl control, but the DarcE is definitely in the top three. Personally, I like it more than the gator roll because I manage to finish my opponents with it a larger percentage of the time. When you make the decision to utilize this technique, it is very important that your opponent doesn't have hold of your legs. If his hands are still hooked around your hamstrings, sprawl your legs back until his grips slide away. Once accomplished, you want to circle around to the side of your underhook and establish the vice grip position, which is basically a wrestling three-quarter nelson. The next step is to drive your opponent's head down, slap on the figure-four, and force him to tap. However, locking in the figure-four can be difficult to achieve when your opponent gets up to his knees and straightens out his neck, which is the proper way to defend against the DarcE. In such a situation, you want to drive his head down with the vice grip and continuously bump him back down to his belly. As long as you can control your opponent from the vice grip position, you'll eventually be able to tire out his neck, which allows you to force his head down and cinch in the figure-four.



I've defended Toby's double-leg takedown attempt by sprawling. To get my offense going, I need to assume the sprawl control position.



To free my legs from Toby's grasp and assume the sprawl control position, I shoot both legs straight back and drop my hips flat to the mat. The instant his grips slide off the back of my legs, I can begin setting up the DarcE.

3



Getting up on my knees and circling in a counterclockwise direction toward Toby's left side, I Gable grip my hands together on the right side of his neck and drive my left forearm down into the back of his head. From this vice grip/quarter-nelson position, I have to be patient and use the lock to exhaust Toby's neck. When his neck weakens, I'll be able to force him onto his right side, figure-four my arms, and secure the Darcie.

4



Having worn down Toby's neck, I force him onto his right side by squeezing the quarter-nelson lock, sucking my arms into my torso, and driving my weight into his left shoulder.

5



Toby collapses onto his right side



6



I release my Gable grip and slide my left arm underneath my right hand.

7



To secure the figure-four lock, I grab on to my left biceps with my right hand, place my left hand on the back of Toby's left shoulder, and squeeze my arms together with all of my might. To add even more pressure to the submission, I sprawl my legs straight back and drop my hips to the mat. It's important to notice how I'm distributing all of my weight over Toby's left arm and head. This adds pressure to the choke and increases my chances of getting a quick tap.

## Peruvian Necktie

I believe this technique was named in honor of UFC fighter Tony DeSouza because he hails from Peru. Whether I'm right about that or not, he's an absolute master at pulling this move off. The nice thing about the Peruvian necktie is that it takes you to the finish line in a flash. You don't have to set it up by controlling your opponent or squeezing or wearing his neck down. You don't have to manipulate your opponent's body into the perfect position and roll. All you've got to do is sprawl your legs free from his grasp and move through the steps as quickly as possible. When done right, you can force your opponent to tap in less than three seconds. It's not the easiest move to get the hang of, but it can be a thing of beauty when it becomes one of your go-to moves.



I've defended Toby's double-leg takedown attempt by sprawling. To get my offense going, I need to assume the sprawl control posi-



To free my legs from Toby's grasp and assume the sprawl control position, I shoot both legs straight back and drop my hips flat to the mat. The instant his grips slide off the back of my legs, I can begin setting up the Peruvian necktie.



I slide the inside of my left forearm underneath Toby's chin and then jump up to both feet so that my knees are positioned directly over his shoulders. From the squatting position, I grab the top of my left wrist with my right hand and then use my right hand to help pull my left forearm into Toby's neck.





Still gripping my left wrist with my right hand, I sit my butt to the mat. Notice how my left leg is hooked over Toby's right arm.



Continuing to pull my left forearm into Toby's neck using my right hand, I roll onto my left hip and throw my right leg over his back.



Rolling to my back, I use the weight of my body to help pull Toby's head toward the mat. At the same time, I push his upper body away from me using my legs and pull the inside of my left wrist into his throat using my right hand. When you execute all these actions simultaneously, it should feel as though you're trying to rip your opponent's head off of his shoulders.



## Marcelo

Transitioning to your opponent's back from sprawl control is a huge detour. Instead of slowly working for back control, which is always uncertain because of the options at your opponent's disposal, you simply jump over the top of him and take it. There are a couple of ways to set it up. You can sprawl using the regular over-under, switch to a cross face, and then jump over your opponent's back, or you can catch your opponent with the cross face as he shoots in and immediately jump over his back. Although the latter takes some getting used to, it is a very effective transition when you get it down. Marcelo Garcia is a master at catching his opponents with a cross face. The instant he does this, he executes a cartwheel from sprawl control and lands in back control. If you've never seen him do this in competition, I suggest you hop on YouTube.com and check it out. It's absolutely beautiful to watch.

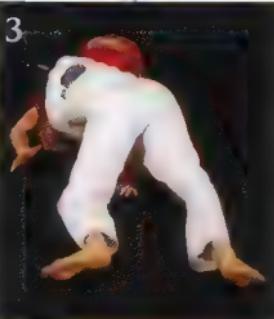


I've defended Toby's double-leg takedown attempt by sprawling. To get my offense going, I need to assume the sprawl control position.



To free my legs from Toby's grasp and assume the sprawl control position, I shoot both legs straight back and drop my hips flat to the mat. Notice how my weight is distributed directly over his shoulders.

## PART 5: THE SPRAWL



Before I can transition to Toby's back utilizing the Marcelo, I first have to establish the cross-face position and secure over-under control on his upper body. To achieve the cross-face position, I move my left arm to the left side of his head and jam my left arm across his torso. Once accomplished, I establish over-under control by floating my hips around his body, wrapping my right arm over his back, and clasping my hands together under his right armpit using a Gable grip.



Having established over-under control from the sprawl control position, I can now jump onto Toby's back and work to secure my hooks. To begin the transition, I push off the mat with my left foot and cartwheel my body over his back. It's important to mention that I'm squeezing my over-under lock, as well as keeping my chest centered on Toby's upper back. Both actions will help prevent me from falling off his back as I land.



As I land on Toby's back, I instantly establish my hooks and gain control of the position by digging my right foot to the inside of his right thigh and my left foot to the inside of his left thigh.



## The Hundred Percent

Utilizing the hundred percent is an excellent way to transition from sprawl control to back control when you're up against a wall or fence and your opponent is trying to take you down. The nice part about the technique is that it captures your opponent in a neck crank. If he manages to spin out of the neck crank, he exposes his back, which allows you to assume back control.

1



I've defended Toby's double-leg takedown attempt by sprawling. To get my offense going, I need to assume the sprawl control position.

2



To free my legs from Toby's grasp and assume the sprawl control position, I shoot both legs straight back and drop my hips flat to the mat. Notice how my weight is distributed directly over his shoulders.

3



Once my legs are free, I float my body in a counter-clockwise direction around Toby's head, wrap my right arm over his back, and clasp my hands together underneath his right armpit using a Gable grip.



Still moving in a counterclockwise direction around Toby's head, I step my left foot to the inside of his left arm and drag my right knee up to the left side of his body.



Leaning my left side into the back of Toby's head, I jam my left leg underneath his body.



To capture Toby in a neck crank, I roll to my back, hook my right foot over his left leg, and pull his right shoulder into my torso using my arms.



Toby manages to escape the neck crank by spinning his back toward my torso, but I counter his escape by assuming back control. I accomplish this by maneuvering my right leg over his right hip and then digging my right foot to the inside of his right thigh. To learn your options from this position, see the section devoted to the back.

## Part Six

# Transitioning to the Twister

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When you climb a tree and find yourself standing on a branch that's about to break, the smart thing to do is jump to a stronger branch. The same thing goes in jiu-jitsu. It's great to claim your opponent's back, but if your opponent's defense is strong, you won't always be able to finish him with a rear naked choke. It's equally as great when you reach the mount, but sometimes you simply can't open your opponent up and apply a submission. The bottom line is that nothing works all of the time, making it extremely important to have options no matter what position you should find yourself in. The nice thing about learning how to transition into the twister from a failed pass, the mount, side control, back control, sprawl control, and numerous other positions is that not many people are familiar with the twister. It adds a dangerous dimension to your game that most jiu-jitsu practitioners don't know how to deal with, giving you a tremendous advantage. Many times your opponent will give you the twister without even knowing it. A perfect example is when you have your opponent's back and he spins to defend against the rear naked choke. As long as you know what you're doing, the twister is right there for the taking. I'm not trying to say that you should make the twister the focal point of your game; all I'm saying is that understanding how to transition into the twister from a variety of positions gives you options that can catch your opponents off guard time and again.

## The Samurai

I got this technique off the Internet from some kid who was playing around with the twister, and it proved quite beneficial when up against an opponent who understood the twister system. Instead of trying to force him onto his side, I'd mount, give him quarter guard, and then transition into the twister. It also came in handy for those times when I was mounted and had nowhere to go. After playing around with the technique for a little while, I discovered that you could also use the samurai to transition from the mount to your opponent's back in one huge, beautiful movement, which soon became a major asset to my game.



I've secured the mount position on Shigeki.



In an attempt to pull me into quarter guard, Shigeki turns onto his right hip and steps his left foot over my left foot.



Still on a mission to secure the quarter guard position, Shigeki hooks his left heel underneath my left ankle, pulls my left leg off the mat, and then coils his left leg around my left ankle.



Shigeki secures the quarter guard position by hooking his left foot underneath his right thigh and pinching his knees together. As he does this, I sprawl my right leg straight



I swing my right leg in a clockwise direction over Shigeki's legs, hook the crook of my right leg over my left foot, and then plant my right foot to the outside of his legs.



Keeping my left knee pinned to the mat, I pull my left arm out from underneath Shigeki's head, post my right hand on the mat down by his feet, and prepare to execute a twister roll over his legs.



Pushing off my right foot, I lean my torso over Shigeki's hips, grab the top of his right foot with my left hand, and execute a forward roll over my left shoulder. Notice how I'm rolling down by his legs and how I keep my left knee pinned to the mat as I make the transition. The former gives me the momentum needed to transition into the truck, and the latter prevents Shigeki from escaping the position and possibly taking my back.

## PART 6: TRANSITIONING TO THE TWISTER

8



As I roll over onto my back, I grab the top of Shigeki's right foot with my right hand.

9



Coming all the way down onto my back, I drive my legs toward the mat to generate the momentum needed to transition directly into the twister. It's important to mention that I could establish control of Shigeki's right leg and secure the truck position, but I've decided to take a major short-cut right to the finish line by snatching up Shigeki's right arm with my left arm, flying through the final three steps, and finishing him off with the twister.

10



Still driving my legs toward the mat, I hook my left arm around the inside of Shigeki's right elbow.

11



I reach my right hand toward Shigeki's right wrist.

12



I instantly secure baseball bat control by grabbing Shigeki's right wrist with my right hand and straightening his arm across my chest. I then double up on his right arm by latching on to his wrist with the index finger, middle finger, and thumb of my left hand.



13



Now that I've secured baseball bat control on Shigeki's right arm, I can run through the final three steps and finish him with the twister submission. The first step in the process is to maneuver Shigeki's right arm behind my head, which I accomplish by releasing my left grip on his arm, elevating my left shoulder off the mat, and then pulling his right arm behind my head using my right hand.

14



I complete the second step by driving my left arm underneath Shigeki's head.

15



To secure the twister, I reach my right arm over Shigeki's head, clasp my hands together over his left temple using an S-grip, and then pull his head toward my body using both hands. As you work through the final three steps, it's important to remember to straighten your legs, keep your opponent's leg pinned to the mat, and maintain a tight lockdown.

## The Chevy

Although back control is one of the most dominant positions in jiu-jitsu, you'll occasionally go up against an opponent who has excellent back defense. If his defense is better than your offense, you could have his back all day and not be able to put him away. In such a scenario, a good option is to give up on the rear naked choke and transition to the twister. This particular technique will allow you to reach such an end when you're sitting on your butt and your opponent is in front of you. If your opponent is on all fours and you're on top of him, then you'll want to transition from his back to the twister using the next technique in this section.



I've established control of Shigeki's back.



Shigeki has excellent rear naked choke defense, so I begin transitioning to the twister by falling to my left side (same side as my overhook).



Maintaining control of Shigeki's upper body with my over-under body lock, I remove my right hook and circle my right leg around the outside of his right leg.





Keeping my left leg curled tight around the inside of Shigeki's left thigh to prevent him from scrambling, I post my right foot on the mat.



Now that I have Shigeki's left leg locked down, my next task is to break his grip and isolate his right arm. I begin by releasing my Gable grip, posting my left elbow on the mat, and hooking my right arm around his right arm.



Keeping my right arm hooked around the inside of Shigeki's right arm, I wedge my left hand underneath both Shigeki's right arm and my right arm.



8



To break Shigeki's grip, I coil the crook of my left elbow around the crook of his right elbow, grab his right wrist with my right hand, and then use both of my arms to pull his arm toward my chest. As I do this, I roll to my back and use the weight of my body to help draw his right arm away from his body.



9



Still gripping Shigeki's right wrist with my right hand, I double up on his right wrist by grabbing it with the index finger, middle finger, and thumb of my left hand.



10



As I pull Shigeki's right arm over my head using my right hand, I slide my left elbow over his right shoulder.

11



Still gripping Shigeki's right wrist with my right hand, I place my left hand palm down on the mat and slide my hand underneath his neck.

12



I push my left hand through to the left side of Shigeki's head, release my hold on his right wrist, and elevate my right shoulder off the mat.

13



To secure the twister, I reach my right arm over Shigeki's head, clasp my hands together over his left temple using an S-grip, and then pull his head toward my body using both hands. It's important to remember to straighten your legs and keep the lockdown on your opponent's leg tight as you work through the final three steps.

## The Ford

This twister transition comes into play when your opponent is on all fours and you have his back. If I hadn't learned this technique in the ninth grade, the twister evolution never would have happened. It's the move that started it all. Although it still remains the easiest way to transition into the twister, it should be reserved for twister masters or for when you absolutely can't submit your opponent from his back because his defense is too strong. If you go for this transition on a whim and your opponent escapes the twister submission, you'll have lost his back and the option of locking in the rear naked choke.



I've established control of Shigeki's back from the top-bottom position.



Shigeki has excellent rear naked choke defense, so I begin transitioning to the twister by pulling my right leg out from underneath his right thigh and hooking my left leg deeper around his left leg.



To lock in the grapevine, I release my over-under control, swing my right leg in a clockwise direction around Shigeki's legs, hook the crook of my right knee around my left foot, and then plant my right foot on the mat to the outside of his legs.





Swinging my upper body in a clockwise direction, I grab the top of Shigeki's right foot with my left hand.



I secure ankle control on Shigeki's right leg by grabbing the top of his foot with my right hand. Then I lean my weight back and yank his right leg off the mat using both hands.



As I continue to lean my weight back and pull Shigeki's right leg toward me, I hook my right foot underneath his left shin to lock down his leg.



To secure the truck position, I roll to my back, maintain control of Shigeki's right foot with both hands, and straighten my legs. From here I can secure a submission from the truck or transition into the twister.



## 4 X 4

This twister transition is set up off sprawl control when your opponent drives forward for the double leg. Instead of trying to prevent him from grabbing your legs altogether, you give him your lead leg and allow him to wrap it up nice and tight. Although you're giving him the single leg, you never let him complete the takedown. The instant he wraps up your leg, you reach over his back, secure ankle control with your hands, and roll him over into the truck. The nice part about this technique is that by giving him the single, it entangles his far arm in your legs, which prevents him from locking his hands together when you reach the truck. This allows you to effortlessly transition into baseball bat control and then work on finishing the twister.



I've defended Shigeki's double-leg takedown by sprawling my right leg back. However, he managed to secure my left leg and position his head to the outside of my hips. From this position I could work to free my left leg and assume the sprawl control position, but instead I've decided to capitalize on Shigeki's positioning and transition to the twister.



I assume ankle control by reaching over his back and grabbing the top of his right foot with both hands.



I step my right leg between Shigeki's legs and plant my foot to the inside of his left ankle.



Leaning back, I pull Shigeki toward the truck position by yanking his right leg off the mat using both hands.



Driving my right leg down into Shigeki's left leg, I roll to my back, pull his right leg toward me using my hands, and wrap my left leg over his left leg.



I hook the crook of my right leg over the top of my left foot.



To lock down Shigeki's left leg and assume the truck position, I hook my right foot underneath his left foot and straighten my legs. To learn your various attacks from this position, see the section devoted to the truck.



## Baby Wipe 1

If you read my first book, *Jiu Jitsu Unleashed*, you know that I frequently use a technique called the under-pass to pass my opponent's guard and move into side control. To execute the technique, I dig both of my arms underneath my opponent's hips, stack him up on his shoulders, and then slide off into side control. It's an excellent pass, but a lot of Brazilians like to counter by rolling all the way over their shoulder, which allows them to pull you back into their guard. If your opponent counters in this way, it can actually work in your favor because for a brief second your opponent ends up on all fours in the turtle position. In that brief second, you can jam your knee to the inside of his hips and step over his near leg. As your opponent continues with his roll, you roll over his legs and secure the truck position. When done right, it's an effortless technique because you're using your opponent's momentum to help aid your roll.



I'm on my knees, preparing to pass Shigeki's open guard.



To begin my pass, I scoop both of my hands around the outside of Shigeki's legs.



Driving off my right foot and pressing my weight forward, I wrap both of my hands around the outside of Shigeki's legs and then clasp my hands together in the center of his abdomen using a Gable grip.



4



To stack Shigeki, I post my right foot on the left side of his body, drive forward off my left foot, pull his hips into my body using both arms, and distribute my weight directly over his legs.

5



In an attempt to escape the stack, Shigeki rolls over his left shoulder and onto his knees.

6



As Shigeki comes down onto all fours, I reach my arms over his back and secure ankle control on his right leg by gripping the top of his right ankle with both hands.



I step my right leg between Shigeki's legs and plant my foot to the inside of his left ankle.



Posting my right hand on the mat, I prepare to execute a twister roll over Shigeki's legs.



Pushing off my right foot, I lean my torso over Shigeki's legs and execute a forward roll over my left shoulder. Notice how I keep my right foot hooked around the inside of his left leg to force him to roll with me.



10



The instant I come down onto my back, I hook my left leg over Shigeki's left leg to prevent him from escaping as I transition into the truck. Notice how I maintain control of his right foot with my left hand.

11



To lock down Shigeki's left leg, I hook my right leg over my left foot and then hook my right foot underneath his left shin.

12



To secure the truck position, I assume ankle control by grabbing Shigeki's right foot with my right hand and straightening out my legs. To learn your options from here, visit the section devoted to the truck.

## Baby Wipe 2

This technique is utilized in the same scenario as the last. You stack your opponent up onto his shoulders using the under-pass, and your opponent counters by rolling over his shoulders in an attempt to pull you back into his guard. Where this technique varies from the last is that instead of coming up onto his knees for a brief moment and then continuing with his roll, your opponent realizes your intentions and remains on all fours. Although his actions make it difficult to reach the truck by executing the twister roll, you can still get to the truck by establishing ankle control, dropping to your back, and pulling your opponent on top of you.

1



I'm on my knees preparing to pass Shigeki's open guard.

2



To start my pass, I drop my head and scoop both arms underneath Shigeki's legs.

3



Driving forward off my left foot, I wrap both arms around the outside of Shigeki's legs and clasp my hands together in the center of his abdomen using a Gable grip.

4



Continuing to drive forward off my left foot, I stack Shigeki by planting my right foot near the left side of his body, pulling his hips into my body using my arms, and distributing my weight directly over his legs.



Shigeki reacts to the stack by rolling over his left shoulder and coming up to his knees.



As Shigeki comes down onto all fours, I reach my arms over his back and secure ankle control on his right leg by gripping the top of his right ankle with both hands.



I step my right leg between Shigeki's legs, planting my foot to the inside of his left ankle. From here I normally execute a twister roll, but Shigeki realizes my intentions and remains firmly planted on all fours.



Leaning my weight back, I pull Shigeki toward the truck position by yanking his right leg off the mat with both hands.



Driving my right leg down into Shigeki's left leg, I roll to my back, pull his right leg toward me using my hands, and wrap my left leg over his left leg.



I hook my right leg over the top of my left foot.



To lock down Shigeki's left leg and assume the truck position, I hook my right foot underneath his left shin and straighten my legs. Notice how I'm still controlling his right leg with both hands. To learn your attacks from here, visit the section devoted to the truck.



## The Judo Twister

This twister transition can be utilized when your opponent assumes the judo side control position, which is when he turns onto his side from traditional side control so that his hips are facing your head. There are several techniques he can apply from this alternate side control position, including a wrestler's headlock, but your goal is to beat him to the punch by capturing him in the twister. The first step is to keep his hips as close to your hips as possible so that you can hook your outside leg over his outside leg. Your opponent's first reaction will probably be to reach down and unhook your leg, so it is important to cross your feet the instant you establish your hook. Once accomplished, you can lock down his leg, pull him over your body, and immediately begin battling for the twister. I know the setup works because I used it against Javier Vazquez when he managed to pass my guard into side control. I hooked his outside leg, crossed my feet, and then pulled him into the truck. I had him there forever, but because he was wearing a gi, he was able to prevent me from trapping his arm under my back by latching on to his belt. I ended up losing the bout, but I thought it was a pretty sweet setup nonetheless.



Einstein has assumed the top side control position, but because he is controlling me using judo side control, I can work to lock down his left leg and transition directly into the twister. It's important to mention that I'm driving my left forearm into the right side of his neck and jaw to keep his hips close to my hips, which allows for a smooth transition.



I swing my left leg toward the inside of Einstein's left leg.



I hook my left leg to the inside of Einstein's left leg.



4



Curling my left leg back, I drive my right leg underneath Einstein's left leg and then hook my left foot behind my right calf.

5



To lock down Einstein's left leg, I hook my right foot underneath his left shin and then straighten my legs.

6



Rolling toward my left side, I push Einstein's head to the mat using my left arm.

7



Still driving Einstein's head to the mat using my left arm, I elevate my shoulders off the mat.

8



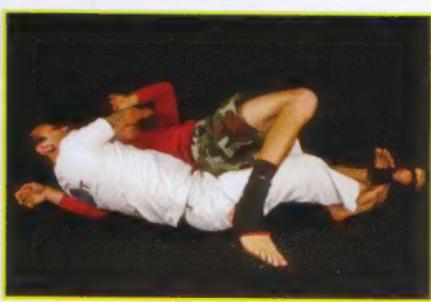
I place my left hand on the mat and slide it underneath Einstein's neck.

9



Rotating my left hand so that my palm is facing the mat, I reach my right arm over Einstein's body and prepare to grip my hands together.

10



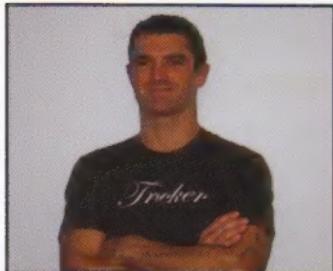
To secure the twister submission, I clasp my hands together on the left side of Einstein's head using an S-grip, straighten my legs, and pull his head toward my body using my arms.



**EDDIE BRAVO** is a music producer and a world-renowned jiu-jitsu practitioner. He has hosted jiu-jitsu seminars around the globe and teaches 10th Planet Jiu-Jitsu at Legends Mixed Martial Arts Training Center in Hollywood, California. He is currently producing three musical acts, 'compella and the twister,' Arc Ascending, and Temple of Mir.



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*"Eddie Bravo's approach to jiu-jitsu is so unusual and innovative that it's literally a completely separate branch off the jiu-jitsu tree. And it's not just different; it's actually better. Much better."*

- Joe Rogan  
UFC Commentator  
Host of NBC's 'Fear Factor'

Early in his jiu-jitsu career, Eddie Bravo refined and mastered "The Twister," a neck-jarring, spine-torturing submission hold, and over the next half decade he proved the effectiveness of his unorthodox technique in numerous high-level jiu-jitsu competitions. Now, in *Mastering the Twister*, Bravo unveils the secrets behind his entire twister system, including twister side control and "the truck," his patented control position. In addition to showing you how to transition into the twister submission from nearly every position, he offers numerous routes to claim the mount and take your opponent's back. In a nutshell, he lays out his entire top-game and supplies you with dozens of practical ways to make your opponent beg for mercy. Just like Bravo's bestselling martial arts book *Mastering the Rubber Guard*, this book divulges a complete system where all techniques tie together, making it an invaluable asset for beginning grapplers, jiu-jitsu black belts, and seasoned mixed martial artists. With more than 2000 step-by-step photographs and descriptive narrative, *Mastering the Twister* leaves no stone unturned.

**EDDIE BRAVO** is a world-renowned jiu-jitsu practitioner who submitted the legendary Royler Gracie in the most prestigious jiu-jitsu competition in the world. He owns 10th Planet Jiu-Jitsu Training Academy in Hollywood, California, and he is the author of the best selling martial arts book, *Mastering the Rubber Guard*.

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**VICTORY BELT  
PUBLISHING**

[www.THETWISTER.tv](http://www.THETWISTER.tv)

Distributed by Tuttle Publishing  
Printed in China

ISBN-13 : 978-0-977315-5-8  
ISBN-10 : 0-977315-5-3



9 780977 731558 Cost:\$34.95